

DOWN BEAT

Trademark Registered U.S. Patent Office Printed by John Maher Printing Co., Chicago
Vol. 22—No. 2 Chicago, January 26, 1955
Part One of Two Parts



BACK IN MUSIC again is pianist Lou Levy, former Woody Herman man who spent the last three years working for a medical publication in Minneapolis before deciding to return to the jazz wars. Lou is seen here at the piano of Chicago's Blue Note as two other 88ers, Jimmy Kannek and Chet Roble (who both work at the Sherman hotel), look on.

Disc Jockey Urges Return To Spinning Only Country Music

By RANDY BLAKE

Disc Jockey, WJJD, Chicago

Chicago—Suppose you are building a house. You have the finest carpenters in the country. The finest electricians, the finest plumbers and stone masons. Each an expert in his field.

But suppose the stone masons started installing the electrical wiring, the electricians started doing the masonry work, and the plumbers turned to carpentering. Wouldn't you say somebody should have his head examined? You, particularly, if you didn't stop these goings-on?

Yet, this is just the way the music business is attempting to rebuild its house. I have been playing country music on WJJD, Chicago, for close to 20 years. Something is happening in the country music field that I don't like.

As long as there have been songs, there has been country music. This is the music of the people, people who represent the family life of a nation, the backbone of a country—people whose emotions are honestly simple, direct, and wholesome.

Enjoys Prosperity

As long as country music has supplied these people with songs they love, country music has enjoyed its share of prosperity. There is no complex formula involved. It is all very simple:

Give the vast and ever-increasing audience what they want, and they will pay for it. Proof of that is right before us. The standard of living enjoyed by everyone engaged in the creation, singing, playing, and presentation of country music is increased.

Where does this come from, how do we earn it?

Supply And Demand

We, like anyone else, can only hope to earn our keep so long as we give people what they want. Country music is no different from any other endeavor where the law of supply and demand governs the returns.

Are we giving our audiences the music we know they want? The answer to that, on a nationwide basis, is a great big fat "No"—not by a jugful! And as long as we are knowingly, consciously, intentionally or otherwise, contribute to the delinquency of country music,

every writer, artist, publisher, record company, juke box distributor, and disc jockey deserves just what he's sure to get. And that is to be cut off at his pockets.

It Can Happen

It can happen. It will happen—if we don't put a stop to this nonsensical, fantastic house that we are building, or permitting others to build.

Country music is country music, period. Rhythm and blues is a field unto itself. Pop, likewise. So is grand opera. Each has enjoyed the fullest extent of its own prosperity by, and only by, catering to its own established audience. Things were all right in these fields—until somebody yelled panic.

One day everything was normal. The next day it wasn't. Overnight, somebody had said rhythm and blues was on the upbeat. Somebody believed that. And somebody had yelled, "Oh, my gosh, we are in the wrong end of the music business!" The news spread. The panic—call it trend if you like—was on.

And country music disc jockeys the nation over had become the un-

(Turn to Page 19)

Sinatra Lands Lead In 'Big Brass Band'

Hollywood—Frank Sinatra has been signed for the lead in *The Big Brass Band*, the Jesse L. Lasky production in preparation for over two years and now scheduled to go before the cameras in the early summer of this year.

The story line of the film is such that much of it will deal with the development of military-style bands as an important part of undergraduate activities in the high schools and colleges of the U. S. A. Number of such high school and college bands will be featured in the picture.

Lasky was the producer of *Miracle of the Bells*, the picture in which Sinatra, in the role of a young priest, played his first straight, non-singing appearance on the screen.

Arnold Rounds Decade At RCA

New York—A deluxe commemorative album titled *Eddy Arnold—An American Institution* has been released by RCA Victor to coincide with Eddy's 10th anniversary with the company.

The special package, available as one 10-inch LP or two EP records, contains 10 country tunes, one from each of the past 10 years, none of them previously recorded by Arnold. Included are several c&w songs that became popular hits, as well—*Tennessee Waltz*, *Cold, Cold Heart*, *You Can't Be True*, *Dear, Slowpoke*, and others. The album also contains a booklet with notes and illustrations on Arnold's life and recording career.

Three single releases were also issued simultaneously with the deluxe album: *I've Been Thinking* and *Don't Forget*, recorded for the pop market as well as c&w; *It Took A Miracle* and *I Always Have Someone to Turn To*, a special sacred record; and a new kiddie release Arnold cut with his 8-year-old daughter, Jo Ann, titled *The Horse With the Striped Pajamas* and *Why, Daddy?*

More Music For P.M. ABC Radio

New York—The ABC radio network has scheduled two solid hours of musical programs for Monday nights, from 8 to 10 p.m., starting the end of January. The emphasis will be on classical and semi-classical selections.

Bobby Hackett's *Just Easy* program was moved into ABC's 8 to 8:25 p.m. period on Dec. 13; *The Metropolitan Opera Auditions* started Jan. 3 from 9 to 9:25 p.m.; the *Voice of Firestone* remains in the 8:30 to 9 p.m. slot; and *Freedom Sings*, a new program featuring the U. S. Army Symphony orchestra and prominent concert artists, will debut sometime in late January from 9:30 to 9:55 p.m.

See? Jazz Can Be Profitable

New York—Graphic examples of how profitable it can be at times to be a jazz recording artist—particularly if you work for Norman Granz—were recently revealed here. At a recent three-day recording session, Oscar Peterson, Ray Brown, and Herb Ellis—working as sidemen for other Granz artists—pocketed close to \$1,000 apiece for their hours in the recording studio.

Here's how the loot adds up. A single session is described by the union as a session in which the equivalent of four 78 rpm records are cut, or the equivalent of 15 minutes playing time on an LP. Pay for a sideman for each single session is \$41.25. In two days, Oscar and his associates did the equivalent of 12 sessions with Buddy DeFranco; five with Roy Eldridge, Dizzy Gillespie and Buddy; and seven with a jam session group involving Roy, Dizzy, Buddy, Flip Phillips, and Bill Harris. Bassist Ray Brown did a double session with Tai Fariow the next day which brought his total to 26 x \$41.25.

Peterson, of course, gets more than scale for his own dates so the pre-Christmas gold for him and his men was further increased when during the second day of recording, the Peterson trio did the equivalent of 11 sessions—two of them with Louie Bellson.

Doris Day Mate Launching New Recording Firm

Hollywood—Marty Melcher, husband of Doris Day and head of Arwin Productions, independent film company which will star Doris Day in her own biofilm, *Rhythm and Blues* (*Down Beat*, Jan. 12), is launching his own record company, Arwin Records, as a subsidiary.

First sessions were scheduled for last week in December with Yvonne King, formerly of the King Sisters, soloing under the baton of Frank DeVol.

Among the first numbers to be waxed was *There's a Rising Moon for Every Falling Star*, one of the new Sammy Fain-Paul Francis Webster songs from *Young at Heart*, recently released Doris Day-Frank Sinatra starrer.

Launching of Arwin gives rise to speculation as to possibility that Doris Day, whose pact with Columbia has six months to go, may be thinking of a switch.

TD Forms Own Label

New York—Bandleader Tommy Dorsey is forming his own record label to his various other enterprises, which already include a publishing firm and booking agency. He will release his own band recordings on the new label, as well as continuing to record for Bell, the label with which he has had a non-exclusive contract for almost a year.

Dorsey's new label will issue several previously unreleased masters with the Dorsey orchestra, which will appear in album form. Single records will also be released. The new record company will in all probability be called Dorsey Records.

'Rainbow' Track Adds Armstrong

Hollywood—Roster of recording stars who will be heard in the soundtrack of the all-animated film version of *Finian's Rainbow*, which reads like a list of *Down Beat* poll winners, now includes Louis Armstrong. Others are Frank Sinatra, Oscar Peterson trio (with Bobby White added on drums), Ella Fitzgerald, and Red Norvo.

Ella Logan, who played the lead in the stage version, will "voice" her role in the picture.

Pete Candoli Dance Band To Spot Brother Conte

Hollywood—Pete Candoli, trumpet ace who recently signed a new three year contract with Capitol, is organizing a new 15-piece (plus Candoli) dance unit for an all-out invasion of the ballroom circuit. Carlos Castel, who has been working with Candoli in the formation of the band, is expected to come in as personal manager, with GAC handling the bookings.

Conte Candoli, Pete's brother, will be a member and will be featured among those working as in a small "All-Star Combo" within the big band.

Pete, known as "Superman" when he was the scream trumpeter with Woody Herman's First Herd, has been working in Hollywood studios almost exclusively for the last several years. One of his few ventures out of L.A. was when his small group accompanied Peggy Lee on some of her nitery dates.

Read *Down Beat* regularly for news of the world of music.

JATP Europe Route Ready

New York—Norman Granz has announced the itinerary for JATP's early 1955 tour of Europe. Opening Feb. 7 and 8 in Stockholm, the JATP unit plays Copenhagen (9), Berlin (10), Frankfurt (11), Munich (12), Stuttgart (13), Zurich (15), Basle (16), Geneva (17), Leone (18), and Paris (19 and 20).

Included in the troupe will be Ella Fitzgerald, Roy Eldridge, Dizzy Gillespie, Buddy DeFranco, Oscar Peterson, Ray Brown, Herb Ellis, Flip Phillips, and Don Abney, Ella's accompanist.



IT'LL GO, predicts disc jockey Martin Block of Teresa Brewer's *Let Me Go, Lover*, the song that is on all the popularity charts today. Block has been giving the Brewer waxing a big push on his WABC shows.

Coming Next Issue—'Up Beat,' A Supplement For Musicians

Jazz Pioneer Celestin Dies During Height Of New Fame

New Orleans—Trumpeter Oscar (Papa) Celestin, 71, who died at home here Dec. 15, was one of this city's jazz pioneers. Although there has been comparatively little written about him in jazz histories, he and others such as the late Bunk Johnson, George Lewis, and similar old-timers recently had regained jazz stature and renown.

His renewed fame has been mostly in the Crescent City, where the New Orleans Jazz club brought him before jazz fans frequently.

The biggest highlight of his later career came in the spring of 1953 when he took his band to Washington to play at the annual dinner of the White House Correspondents association. President Eisenhower on that occasion personally complimented him after the band's performance.

Celestin was born Jan. 1, 1884, in Assumption parish in Louisiana. His musical career began at the age of 10 about the time Buddy Bolden led the leading marching and dancing jazz band in New Orleans.

Praised By Armstrong

Louis Armstrong in his recent autobiography said, "Oscar (Zost) Celestin was a marvelous trumpeter, a fine musician, and one of the finest guys" he knew in New Orleans.

Louis had replaced Sidney Desvigne in Celestin's Tuxedo Brass band on cornet around 1917, and at that time felt the Tuxedo band was the hottest jazz band in New Orleans. The band named after the old Tuxedo hall played most of the funerals and parades in those days.

The Tuxedo Dance hall was one of the most popular New Orleans resorts during the 1910s. Johnny Dodds, Lorenzo Tio II, Jimmie Noone, Kid Shots Madison, Zutty Singleton, and Alphonse Picou all played with Celestin at one time or another. His original Tuxedo band was formed in 1911.

First Recordings

About 1924-25, Celestin and his Tuxedo band made their first recording for the portable Okeh re-



Oscar Celestin

cording unit when it visited New Orleans. The sides were *Careless Love*, *Black Rag*, and *Original Tuxedo Rag*. Celestin told the New Orleans Jazz club in 1951 that he never had been paid for these recordings and was beginning to give up hope of ever receiving his check.

During 1926-27-28, the Original Tuxedo Jazz orchestra made about a dozen sides in New Orleans for the old Columbia company. The best of these was a 1927 session that resulted in the making of *It's a Jam-Up*. Other titles included *Ta-Ta Daddy* (good Celestin trumpet) and *Give Me Some More* (also showcasing Celestin).

There also have been recordings made since Papa made his comeback beginning in 1947.

The most noteworthy of these have been the album entitled *Golden Wedding* made for Southland Records.

Most Request Discs

Celestin recorded the tunes that he has received the most requests for during his long bandleading career. They were *Down by the*

A Highlight

New Orleans—A highlight of Papa Celestin's career was when his orchestra appeared at a "command performance" of the White House Correspondents' Association annual banquet at the White House—at which time the President, as guest of honor, shook the venerable old trumpet man's hand, saying "Mr. Celestin, you are a fine gentleman and a credit to your race and our country." Papa proclaimed it "The greatest moment of my life."

An estimated 10,000 people lined 12 city blocks to witness the funeral procession, in which marched two bands, the Eureka Brass Band, and the Tuxedo Brass Band. Leaving the church, the musicians played the spiritual, *A Closer Walk With Thee*, and upon leaving the cemetery, after the last rites, they struck up the traditional *Oh, Didn't He Ramble*. And another "New Orleans Function" had been completed.

—dick martin

Riverside, *When the Saints Go Marchin' In*, *Marie La Veau*, and *Oh, Didn't He Ramble*.

Celestin played a simple jazz horn without the hot improvisations that some of his contemporaries became famous for. He played a strong lead that included jazz phrases.

In an interview with a New Orleans newspaper columnist, he once averred that the old-time New Orleans jazz would live in spite of the new progressive developments. His defined jazz, saying, "In jazz, man, you can always hear the sweet melody of the trumpets and the clarinet singing through the chords. Jazz is sweet music, man, and you will always hear it."

A tragic note of Celestin's passing at this time was that on Dec. 15 there was to be a presentation of a sculptured head of Celestin to the latter Memorial library. The work was done by Rai Granier Murray and was purchased by the New Orleans Jazz club with funds raised in a drive last summer.

—george hoefer

Radio And TV

Gleason Has Couple of Drawbacks, But 'Pow!'

By JACK MABLEY

Chicago—Three minutes into this Jackie Gleason show, the star instructed the audience, "On the count of 3, everybody say, 'Bang!'" Everybody said, "Bang!" on the count of 3, and the star said, "Well, we got this show off with a bang."

That was not the best joke of this hour of fun and merriment, but it certainly wasn't the worst, either.

I guess this is the sort of thing that makes success in television. Jackie Gleason is being hailed as the new Mr. Television (Mr. Temporary Television, if first names are used. Ask Berle). The Gleason Saturday night show is up around the top in the ratings, and show business magazines are announcing the beginning of the Gleason era, succeeding the Lucy era, which came after the Berle era.

Among the Gleason show's assets are Art Carney, who may be the best comedian on the air; the girls who announce the screen credits, doing away with unsightly credit cards; and Gleason, who is brash, loud, and an unusually talented showman. Berle had the same qualities. He spread them too thin.

The Gleason show, as any nincompoop knows, consists largely of Gleason, Carney, and Audrey Meadows in a nonstop skit called *The Honeymooners*. This is Gleason's concession to the TV audience's passion for situation comedies.

The demands on Miss Meadows are limited. She has to talk through her nose and exhibit a perpetual frown. Miss Meadows is an exceptionally capable comedienne, and the last time I saw her prove it was when she was with Bob and Ray. There was a touch of subtlety in this program, and it died.

The "Bang" show of Gleason exhibited Carney as an elf, helping Santa Claus. It was as fine a piece of slapstick as you can find on television. Carney never misses. I hope he sticks to his resolve not to become a star. He's fine now.

There were good, bad, and indifferent lines in *The Honeymooners*. On the whole it was funnier, and far more raucous, than anything else in its line. We presume this, more than any other factor in the show, explains the rise of Gleason's ratings.

There were other items, none really annoying enough to make you turn the program off. There were the ever-present plugs. Gleason, as fast a man with a buck as anybody in the trade, apparently watched with some envy the freak success of *Studio One's* song, *Let Me Go, Lover*.

So Gleason had *The Honeymooners* bring a song into their skit less than two weeks after the *Studio One* business. The song was called *My Love Song to You*. A record was made by Bob Manning.

Gleason announced that on the Tuesday after the Saturday on which it was introduced, 260,000 records had been sold. I don't believe it, but that's what he said. He had Manning on the show to sing the song. He said you can buy the record. A Capitol record.

Then an announcer said that if you sent a quarter and the inner seal from a bottle of Nescafe to a postal box in New York City, you would receive a copy of the sheet music of *My Love Song to You*. This is the most attractive musical offer to come into our home since we got *Home on the Range* on the side of a Wheaties box.

Gleason also got in a plug for a newspaper syndicate that had an essay contest, and he urged his viewers to buy a copy of Bob Hope's book, *Have Tux, Will Travel*. What Gleason got in return for this advertisement, which would have cost Hope's publisher about \$25,000 in pro-rata cost, is something we probably won't know until we tune in the next Bob Hope show. Can Gleason be writing a book?

He also introduced Ray Bloch as "the flower of the musical world." Bloch's drummer hit his drum, and Bloch smiled modestly.

Does all this sound familiar?

own presentation from night to night, Miss Vaughan declared:

"Well, of course, I change the way I sing a tune! I must! I can't help it! One never stays the same in jazz—except maybe that guy Panassie in Paris. And it's the same with a jazz musician's style through the years. It has to change and grow. Like Duke and Coleman Hawkins always have young musicians around them so they can get new ideas.

"And the way you sing or play also changes according to the people you play with. Like with my trio. I get ideas from all three of them while I'm singing. We have a ball together, all of us, and wherever I go or work, they're going with me.

The Longest

"Jimmy Jones has been with me the longest, since about 1946. He was away sick for two years, but he came back in September. As for telling you why he's so good an accompanist, well, you know what I'm going to say—use your own judgment.

"Joe Benjamin is the end, too; he plays very tasty bass. He's been with me about two years, about the same time as Roy Haynes. Roy is the type of drummer behind a singer who doesn't interfere. He sort of plays like a piano—he fills in the empty gaps. You know, Roy was a fan before I knew him. So when I hired him, he knew all the arrangements, and he had no trouble at all working into the group."

On the matter of change in the business, Sarah began to tell of a

Flanagan Band Booked To May

New York—The Ralph Flanagan band is booked solid through April 29, 1955, working one-niters, colleges, and universities. After a two-week stay at the Roosevelt hotel in New Orleans, from Dec. 23 through Jan. 5, the band headed for the Auto Show in Houston, Texas, for a week's engagement before embarking on a tour through Texas, Kansas, Nebraska, Iowa, Michigan, and generally through the midwest.

recent incident at Birdland here, and her face mirrored the astonishment she still felt.

"A guy at Birdland was standing at the bar," she said. "He kept looking at me and looking at me. Finally he came over and said, 'I'm not buying any of your records any more! For the first time, you have a commercial record that's a hit. You're going to change. I feel it. And I never thought you'd do a thing like that.'"

"I just looked at him." Sarah's eyes widened. "The man was really serious. Now what can I say? I hate to get into that kind of conversation anyway."

But the implication indicated amazement that anyone would think she'd ever stop singing jazz. That's why she has two record contracts. One for pops and "one for me."

—nat

One Of 2 Record Pacts 'For Me,' Asserts Sarah



Sarah Vaughan and husband George Treadwell

New York—Sarah Vaughan, unique in the industry as the only artist with two record contracts at the same time, is a good person to talk about changes. She currently is riding

well on her first pop hit in some time, *Make Yourself Comfortable*, on Mercury, and simultaneously has found her ad lib LP, *Images*, on EmArcy (a Mercury subsidiary) selling well among jazz fans.

Such a discussion of changes in the music business led, of course, to words about newcomers in jazz, whom she considers the best of the new crop, and the changes that occur from night to night in her own work as well as those that have happened over the last few years in the jazz field.

Her Main Joy

Sarah's main joy in recording obviously is in the jazz work on

EmArcy. "We have fun when we make the jazz albums," she said. "On the *Images* date, it was all 'heads.' All brain work—there were no rehearsals..."

A few days later, Sarah frolicked through another impromptu jazz date for which EmArcy's Bobby Shad had added Clifford Brown, Paul Quinichette, and Herbie Mann to her regular trio.

Brown was a subject of Sarah's conversation, for his was the first name she mentioned when asked whom she liked among the newer jazzmen—even as Carmen McRae was Sarah's first choice among new singers. Concerning changes in her

DOWN BEAT
T. M. REG. U.S. PATENT OFFICE
Great Britain Registered Trademark No. 719,407
VOL. 22, No. 2 JANUARY 26, 1955
Published biweekly by Down Beat, Inc.

Executive and Publication Office
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Chicago 16, Ill.
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A MAHER PUBLICATION

Maltby Starts From 'X,' Makes It With Mambo He Didn't Care For

New York—These days the story of a quick record hit by an unknown almost always involves a vocal chorus. The time when band instrumentals used to be featured heavily on the air and sold briskly in record shops has become lost

in the echo chambers of time. The chance of a new record name breaking into popularity on the strength of a nonvocal side appeared almost nonexistent—until Richard Maltby arrived on Label "X" with a *St. Louis Blues Mambo*. It has sold a quarter of a million copies and has been the only instrumental besides Ralph Marterie's *Skokiaan* and some of Les Paul's guitar wizardry to hit high on popularity charts in a long while.

For Maltby, 40, an ABC network arranger-conductor with experience in all phases of music, this elevation to renown has been a long time coming. And it's unexpected because Maltby almost talked his way out of riding the mambo to fame.

Hilliard's Idea

"The idea of making a mambo of *St. Louis Blues*," he explains, "came from Jimmy Hilliard, a head of Label 'X.' I argued with him when he first suggested it. I pointed out that I had never written a mambo arrangement before, and besides, I didn't think *St. Louis Blues* would make it in a mambo framework."

"But I finally conceded—fortunately—that Jimmy knew what he was doing in the a&r field, and I agreed to do the best I could. So last July, I borrowed over 100 mambo records from Leigh Kamman, a friend of mine of WOV in New York."

"I listened to the records one after another—Machito, Puente, etc.—without hardly looking at the label to see who the orchestra was. I just wanted to get the feel of the mambo. The whole assignment was a little frightening to me; I felt I was kind of on the spot."

Sounds Like BG

"Finally, I decided to use my own approach to the mambo, and accordingly I gave it a good swing band treatment with the addition of a solid mambo rhythm section. When the record hit, some of the disc jockeys said it sounded like the old Goodman band."

This isn't surprising, for some of the sidemen on the date are Lou McGarity, Hymie Schertzer, Chris Griffin, Billy Butterfield, Will Bradley—all prominent instrumentalists of the swing era.

In the rhythm section is drummer Terry Snyder, bassist Bob Haggart, and pianist Billy Rowland. The rhythm section on the date totaled eight men, with Willie

Rodriguez on bongos and the rest composed of left-over violinists who doubled on shakers and maracas.

"The reaction to the record," Maltby said, grinning, "bowed me over—especially since the day before we were to record, I read in the trade paper that Victor, our parent company, was going on an all-out mambo drive and their first big record was to be the Perez Prado version of *St. Louis Blues Mambo*."

Parent Cut

This turned out to be the first instance of the Label "X" subsidiary cutting the parent company. And when Prado came into the Waldorf-Astoria hotel here a few months ago, he hit the ceiling when he found that the most frequently played mambo record on New York stations was *St. Louis Blues Mambo*—by Richard Maltby. Maltby's victory came despite the fact that the Prado record had a head start and the benefit of full Victor promotion.

Label "X" recently released a new Maltby mambo arrangement of a standard—*Stardust Mambo*—and in the first two weeks, a fast 95,000 copies were sold.

"I don't want to be typed, however, as a mambo artist," he cautions. "The next release, which is already in the can, is very much in the regular dance band idiom. In general, I probably will stay pretty much in the instrumental field."

Years Spent On Road

Maltby has been a musician since childhood and spent many years as a quick-traveling sideman. Born June 26, 1914, in Chicago, he started playing cornet in grade school, scoring his first arrangement, a three-part harmony version of *I Love You Truly*, while in the eighth grade.

After prep school and a year at Northwestern university, Maltby became a member of the bus-riding band scene for several years.

In 1945, he and his family moved to ABC here, where his varied duties since have included assignments for such programs as *Paul Whiteman's American Music Hall*, *The Whiteman Varieties*, and *The Metropolitan Auditions* on ABC radio and *The George Jessel Show* on ABC-TV.

Also An Arranger

Maltby also has been active through the years in arranging for Benny Goodman (for whom he

wrote *Six Flats Unfurnished*), Artie Shaw, Tommy Dorsey, and the Radio City Music hall orchestra. For the last four years, he has conducted and arranged dates for Sesac Radio Transcription, which provides transcriptions for radio stations across the country.

"They were willing to experiment," Maltby says, "and let me use any kind of instrumental combination and pattern I wanted. One session had 12 cellos, a swing harp, and rhythm section, and on another, I used four trombones, rhythm, and extra percussion. It's been sort of a laboratory for me, and some of the ideas I worked out . . . I intend to use on the Label 'X' record sessions . . ."

—nat

Birdland Marks 5 Swinging Years With Big Blowout

New York—Birdland celebrated its fifth birthday despite dour predictions on opening night, Dec. 15, 1949, that the club wouldn't last four weeks. In point of fact, the polytanal aviary has hosted an average of 5,000 guests a week for the past five years with a total of more than 1,300,000 birdlovers having dropped in since 1949. Club has a mailing list, incidentally, of 44,000.

Opening bill five years ago parlayed Lips Page and Max Kaminsky with George Wettling, Munn Ware, Dick Hyman, Irving Lang, and Sol Yaged; Lester Young and Stan Getz; Charlie Parker with Red Rodney, Tommy Potter, Al Haig, and Roy Haynes; Harry Belafonte singing ballads; Florence Wright; and Lennie Tristano with Lee Konitz, Billy Bauer, Warren Marsh, Arnold Fishkin, and Jeff Morton.

On fifth anniversary night, the cast comprised Sarah Vaughan and her trio, the George Shearing unit, and the Count Basie band, with added guests Lester Young and Jimmy Rushing. Klieg lights bathed the club from the front. Inside the club was jammed all night with not a table available by 11. Steve Allen did a section of his NBC-TV *Tonight* show from the room and there was a Mutual broadcast.

M. C. was Pee Wee Marquette, who has been at Birdland since the beginning as has maitre d'hotel Jimmy Bowman. A frequent song during the course of the long and merry night was George Shearing's *Lullaby of Birdland*. Two years old, the tune is on 28 records, plus a forthcoming Victor set which will have 12 different versions of the *Lullaby*. Lyrics have been translated into German, French, Italian, and Japanese. So has the music that has been featured at Birdland since the beginning. The Broadway club has been its own international clearing house for jazz, since foreign jazzmen and fans invariably visit it when in the United States.

Nesuhi Ertegun New Atlantic VP

New York—Nesuhi Ertegun has joined Atlantic Records as a partner and vice-president, it was announced by that company.

Ertegun, who is a brother of Atlantic vice-president Ahmet Ertegun, purchased an interest in the indie firm as one of the first steps in the company's plans for a long range expansion program.

His first project with the company will be the expansion and development of Atlantic's package merchandise. Plans have been formulated for an entirely new line of LPs and EPs with the emphasis on jazz in both the progressive and traditional fields.

Strictly Ad Lib

NEW YORK

ONSTAGE: Maurice Chevalier brings his one-man show to Broadway Sept. 15 for six weeks. He hasn't been here since 1948 . . . Eartha Kitt's next play may be *Angelica*, if she can reroute her night club commitments . . . Gant Gaither, who brings the Victor Young musical, *Seventh Heaven*, on stage in February, will star two performers who have never been on Broadway before: Gloria DeHaven and Ricardo Montalban.

ENTERTAINMENT-IN-THE-ROUND: The Symphony of the Air (formerly the NBC Symphony) has its second Carnegie Hall concert Jan. 19. Leonard Bernstein will conduct and Benny Goodman will solo in a Mozart concerto . . . Alec Templeton hits the concert circuit this month but will be back in the night clubs starting in February . . . Sammy Davis Jr. will play the Copacabana March 24 . . . Bill Haley's Comets, who are now booked through March, will be in a forthcoming Universal movie . . . The Dorsey Brothers filled the Cafe Rouge of the Statler again with a six-week engagement that began Dec. 17. Buddy Rich is featured on drums . . . Moss Hart will write the Eddie Duchin story for the films . . . Della Reese, a Detroit singer, has joined Erskine Hawkins.

JAZZ: Talks are underway between Box Office Television and the Associated Booking Corp. concerning a projected midnight closed-circuit theater telecast of a jazz concert in March . . . Dave Brubeck is set for a modern jazz concert doubleheader at Carnegie Hall March 12. Chet Baker will also probably be on the program, along with other name acts. Brubeck is pulling down better than \$1,000 a night during his tour of the college campuses, and he has more offers than he's willing to accept . . . Miles Davis is back in town to get a group together to go on the road and also to record for Prestige . . . When Prestige recorded Billy Taylor at Town Hall, it was for that label's first live concert on record and its first 12" LP . . . The George Foster with the Wilbur DeParis band mentioned in the last issue is the drummer, not the bassist. Pops Foster is playing his bass regularly weekends at the Stuyvesant Casino . . . The Napoleon Brothers (Marty and Teddy) have left for a Las Vegas date.

Basin Street began an expensive show Jan. 4 when Ella Fitzgerald and the Sauter-Finegan orchestra co-starred for two weeks. They're to be followed by the Max Roach-Clifford Brown unit and Billy Eckstine . . . Marian McPartland leaves the Hickory House Feb. 28 to hit the road. She opens March 7 at the Keyboard in Detroit for three weeks . . . George Shearing plans to double on accordion again as in days of yore, both for club dates and records . . . Bobby Shad is to record Clifford Brown with strings for one of a new series of elite 12" EmArcy LPs . . . Modern Jazz Quartet, Dan Terry, and Chris Connor are at Birdland from Jan. 13 to 26. From Jan. 27 to Feb. 9, the MJQ stays on there as the Count Basie band moves in. Erroll Garner and Dizzy Gillespie share the bill for three weeks in March.

RECORDS, RADIO, AND TV: There's a very good chance that George Shearing will go with Capitol after his MGM contract runs out in February. He's been with MGM since 1949 . . . Ray Clark will have charge of r&b for Victor . . . Marlene Dietrich's night club routine at London's Casino de Paris will be released in LP form by Columbia . . . New is Thunderbird Records, which signed Jack Haskell of the Jack Paar CBS-TV show.

CHICAGO

Riding high on the strength of her first pop hit, *Make Yourself Comfortable*, Sarah Vaughan will headline the Jan. 21 stage bill at the Chicago theater . . . The Blue Note is awaiting Dave Brubeck's Jan. 19 opening. Current bill spots Stan Getz and the Billy Taylor trio, with some interesting booking being planned for future dates. Lou Levy has been proffered an indefinite booking there as intermission pianist.

The Back Porch room of the Gaslight club is now presenting little revues under the direction of former operetta singer Mrs. Burton Browne . . . Former Jimmy Palmer bandman Tiny McDaniel has organized his own band and is working the area . . . Chez Paree finally got straightened out on its New Year's bill, after first Joe E. Lewis and then Peggy Lee canceled out because of illness. George Jessel and singer Joyce Bryant took over, with Jessel suggesting that perhaps the show could be called *The Medic*. Lena Horne is on tap for the next bill.

Universal Recording Studios head man, Bill Putman, says bassist Chubby Jackson established an endurance record for the place when he worked seven four-hour recording sessions in two days. Four of them ran consecutively, as Jackson started at 2 p.m. one day and ended up at 6 a.m. the next . . . Robert Clary proving to be a big hit at the Black Orchid in the diminutive Frenchman's first club appearance here. The Four Joes and Jimmy take over for him on Feb. 1 . . . Janet Bruce finished her 13-week stint on the Tom Duggan TV show and turned over her singing chores to Judy Jones.

Dick Marx, and John Frigo, pianist and bassist at the Cloister room Monday and Tuesday nights, sliced an album for Coral last month. In addition to working at the club, the talented Frigo is displaying 15 of his paintings there . . . Bill Farrell, of the booming baritone and new Mercury contract, is set for the city's newest jazz club, The Rodeo, located on 47th street . . . No replacement announced yet for Johnny Desmond on the *Breakfast Club*. Desmo left for New York and a Broadway musical.

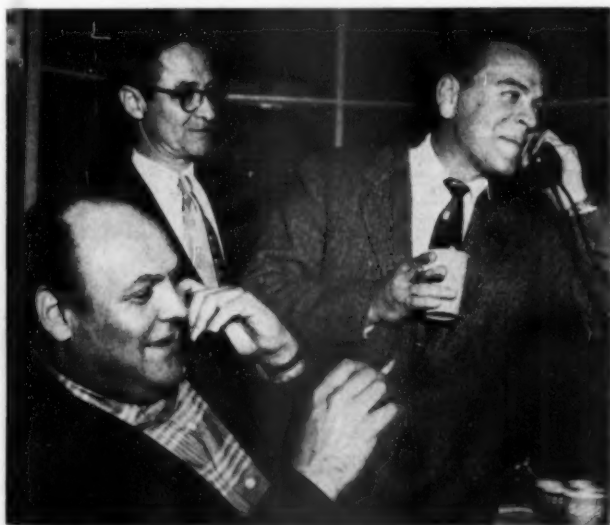
Goldie Hill has joined the cast of Pee Wee King's Saturday night TV show, which emanates from Chicago . . . The Sarah Vaughan-Count Basie-Erroll Garner-George Shearing concert package is expected here sometime in February at the Civic Opera House . . . The Clef club, northwest side nitery, using two modern jazz groups—Pete Hale's and Jack Davis' . . . Herbie Fields and combo doing splendid business in a long stand at the Preview.

HOLLYWOOD

JAZZ NOTES: Howard Rumsey had two campus combos, Tom Morey's Quintet from U.S.C. and Wendell Jones' Quintet from Ohio State, as special added attractions at the Lighthouse as his Sunday, Jan. 2, session. Big turnout of Rose Bowl football players in cheering section for the "battle of jazz" . . . Royal Room, for years Hollywood's No. 1 Dixie den, went dark "until further notice" with departure of Kid Ory . . . Clancy Hayes, banjo & songs, is with Bob Seely at the Tiffany for first date since winning *Down Beat* Critics' Poll award in 1954 . . . Jerry Fuller and new combo now on "held-over indefinitely" ticket at Hangover.

NITESPOTTINGS: Ada Leonard, current at Long Beach Wilton's Skyroom, came up with a swinging eight-piece combo for her first all male band. Johnny Anderson, former Kenton trumpet, a feature . . . Oasis followed Machito with a "Creole-Mambo" floor production starting Jan. 1 . . . Mickey Katz, aided by trumpet Ziggy Elman and drummer Sammy Weiss, doing a turn (and fine) at the Bandbox. They work with the Larry Green trio . . . Skinnay Ennis again held over at Statler's Terrace room as Ella Logan opened four-week stand Dec. 27.

(Turn to Page 20)



BIG PHONE BILL was run up at Hollywood's Westlake College of Music recently as school's awards for best record of 1954 and "man of the year" were presented by telephone to Kitty Kallen in Miami Beach and Stan Kenton in Chicago. Shown here breaking news to Kitty are Billy May and the telephoning Les Brown, as *Down Beat*'s Charles Emge looks on. Brown's band was named year's best, and Emge was cited for best music reporting. Also honored was Frank Comstock, who received award for best arranging.

lower case opera goes over in a Big way

New York—The two leading singers are a cockroach and a cat, the chorus is composed of four back-alley felines, and the narrator is a newspaperman whose column is actually written by the cockroach who can type only by diving head first onto the typewriter key. The music is a brash compound of pop, ragtime, and jazz—all set within operatic form.

This results in an opera that has caused more critical and audience comment this year than most things performed by the august Metropolitan.

Called *Archy and Mehitabel* after the original characters created by Don Marquis, this brisk approach to opera is the work of George Kleinsinger and Joe Darion. Its first performance was at Town hall on Dec. 6, and is one of the regular series of inventive Little Orchestra society concerts directed by Thomas Scherman (*Down Beat*, June 16).

Other Bids Noted

There's a good chance that *Archy and Mehitabel* (the cockroach couldn't type capitals; he couldn't land on the shift key and letter key simultaneously) may reach Broadway with a new companion

piece to be written by Darion and Kleinsinger.

There's also a bid in from a cartoon film company, and Columbia soon will issue an album of the score with David Wayne as the narrator; Carol Channing as mehitabel; Eddie Bracken as archy; Percival Dove (the voice of Pop-eye in the movies) as Bill, the Tom Cat, and the Four Heatherstones (alumni of the Tommy Tucker, Tommy Dorsey and Benny Goodman bands and regulars on TV), as the chorus of alley cats.

The *Archy and Mehitabel* accompanying orchestra is like no other ever assembled for an opera. It is made up of 15 solo instruments—a flute, an oboe, two clarinets (alternating with saxophones), a bassoon, two trumpets, a horn, two trombones, a solo violin and a rhythm section of traps, guitar, bass,



Kleinsinger and Darion and barrel-house piano.

What He's Done

Kleinsinger has written an astonishing variety of rhythm, back-alley and otherwise. Best known for his cantata *I Hear America Singing* and for such perennial children's favorites as *Tubby the Tuba* and *Pee-wee the Piccolo*, Kleinsinger also had composed a

Cello Concerto, Fantasy for Violin and Orchestra, Little Symphony, Street Corner Concerto for Harmonica and Orchestra, and Argument for Tuba and Woodwinds. And he has been a successful writer of film scores, particularly for documentaries, and in 1954 won the Golden Reel award for documentary scoring.

Librettist Darion, who accomplished a difficult feat in retaining much of the original bittersweet Marquis flavor, is as versatile with words as Kleinsinger is in his command of musical material and has written special material for night club comics and singers, television and radio assignments, children's songs for records, and most recently such songs as *The Ho Ho Song*, *Ricochet Romance*, and *Changing Partners*.

Kleinsinger and Darion glow over the reception accorded *Archy and Mehitabel* since the opera represents a belief they both share.

"If you're doing something for Americans in America," asserts Kleinsinger, "it should be something they can understand. We hope that works like this can break down the resistance many people here have toward the word 'opera.' We're not interested in pear-shaped tones or set arias; we want

Autry Marks 25 Columbia Years

New York—In honor of Gene Autry's 25th anniversary with Columbia Records, the artist was presented with an impressive plaque by James B. Conkling, president of Columbia Records, on Jan. 2 on Autry's CBS radio program.

Gene, says Columbia, has sold more than 35,000,000 records since 1930. His recording of *Rudolph, the Red Nosed Reindeer*, one of the best selling discs of all-time, is now said to be approaching the 4,000,000 mark in sales. He's been making movies for 20 years, and for the past 15 years has been a CBS radio star. Autry was also one of the first top-ranking entertainers to make movies expressly for television.

to create musical theater for people of today in musical terms that Americans love and understand. We don't sneer at popular music or its forms; they're an idiomatic part of the culture we live in . . .

—nat

Hamp's Biggest One-Niter Was For One Man

Chicago—Wednesday evenings in the Negro local of the musicians' union here, five men and a girl meet for rehearsals. The group is an all-Negro outfit, save for the chubby, smiling white man pacing the action from behind his drums. His name is Regat Llessur.

An unusual enthusiasm characterizes these sessions, especially when they play *Flyin' Home*, a tune long associated with Lionel Hampton.

Every member of the six-month-old Llessur quintet knows that if it weren't for Hampton, their interracial combo would not exist. In fact, if it hadn't been for Hampton, Llessur's former boss, Llessur would have quit music long ago.

Les Meets Hamp

Llessur met Hampton five years ago. Les was a pretty fair drummer, playing Chicago Loop spots under the name of Russ Russell. Learning that Lionel was rehearsing in town, Les visited him. The two struck up a friendship, and later Hampton invited Llessur to tour with the Hampton band.

Les then married Frances Wojek in Chicago and decided to leave the road. Regretfully Hampton agreed, wished Les the best, and vowed to remain a friend.

Llessur played location jobs around Chicago for awhile until the travel bug bit again. One night while Les was on the road his wife got a phone call wire from Cleveland saying he had been injured seriously in an automobile accident. Llessur was told by doctors that his back was so badly injured he must give up drumming.

Despondent, Broken

Two weeks later, back in Chicago, Les was despondent, heart-broken. Then his wife remembered Hampton's promise of help. Thinking a wire or letter from Lionel might cheer Les up, she phoned the Detroit theater where Hampton was playing and left a message.

The telegram didn't come, but Hampton did—late that night, arriving on a plane and sacrificing a night's sleep to see Llessur.

Hamp suggested Les form an interracial combo, and his visit, advice, and concern made Les a new man. The drummer resumed practicing and eventually proved the doctors' prediction wrong.

Llessur's group includes Joe Pernell, piano; Bill Joseph, bass; Emmett Spicer, guitar; Johnny Thompson, tenor, and Eleanor Blackmon, vocals.

—al duckett



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Video To Get More Films In 1955

By HAL HOLLY

Hollywood—This being the time of year when most of us like to look back on the one just passed and speculate on what, if anything, its happenings portend for the one coming up, herewith the results of a session with our somewhat smudgy crystal ball:

By the end of 1955 almost all of the major entertainment in television—or what passes for entertainment in television—will be in the form of films made especially for TV. The "live" show is on its way out.

No Big Difference

This is not going to make a great deal of difference as far as the average videogler is concerned. In fact, he may not even notice any difference. But it will make a lot of difference to those who happen to be concerned, one way or another, with music—as an art, as a business, or just a form of entertainment.

Without making an exhaustive survey, and just from a quick

checkup, we can report that more than 50 well-established firms are now turning out telefilms here and that there has been a marked jump in the number in which music is the principal element, or which are built around a major name entertainer whose offerings place his shows in the musical or semi-musical category. Those such as Donald O'Connor, Eddie Cantor, Ray Bolger.

Then there is our boy Liberace—and who's to deny that he has done more good than harm for music in TV? Guild, the telefilming firm that picked up Liberace when he was strictly a local attraction on KLAC-TV here, also films the Frankie Laine and Florian Zabach shows.

Among those who are signed, or close to signing at this writing for

filmed TV shows are Dave Brubeck, the Ames Brothers, Ina Ray Hutton, and Jeri Sothern (there's a girl who REALLY has some thing for TV, now that TV audiences are beginning to outgrow the pie-throwers).

Onetime Down Beater Hal Jovien, who now heads his own agency (Premiere Artists) here, and is pointing his activities very strongly toward musical telefilms, says:

"A filmed drama has a limited residual value in television because it generally ceases to be of interest once the plot has been revealed; the comedy show isn't much once the jokes have been told. But with a music show we have a package that can be played not only once but many times—even in the same territory."

So, here we go with 1955—the year (we predict) that will see millions of dollars poured into the business of making musical telefilms, and most of them right here in Hollywood. And that's good, because while little of it will go to the right people, some of it's bound to filter down.

ON THE SOUNDTRACK: Carl Post, publicity man (for many bandleaders here and in N.Y.) who emerged recently as a concert pianist, turns actor in U-I's *Ain't Misbehavin'* (Rory Calhoun, Piper Laurie, Jack Carson). Will play his own composition, *Fantasia for Piano and Strings*. . . . Add more biofilms coming up: *A Case of Identity*, the story of Stork Club musician Manny Balestrero. He went to prison for a robbery he didn't commit, was freed when the real criminal confessed (Warner Bros. wants Sinatra for the musician role), and an untitled film now being scripted on the story of Sammy Davis, Jr.

Norman (JATP) Granz is planning a feature-length documentary as an independent production. In effect, it will be the story of Jazz at the Philharmonic, with most of the JATP stars. . . . Ex-drummer Keefe Brasselle joins cast of Frankie Laine's next Columbia picture, which now has the title *Bring Your Smile Along*. . . . Ina Ray Hutton at Universal-International with her all-girl band for an all-girl musical featurette. . . . Oh, my: another operatic opus in the works—*Faust*, at Warners, to be made with actors on the screen and Met stars (and maybe even Lanza) on the soundtrack.

ADDED NOTE: A very prominent arranger departed suddenly from the staff at a major studio following an argument with a conductor during a recording session. In the course of the argument, the arranger used a well-known expression of scorn, directed at the head of the studio music department. He forgot that the mike at which he and the conductor were huddled was "open" and led, directly into the booth, where the headman was sitting with his satellites.

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Filmland Up Beat

DOWN BEAT



Johnnie Ray, preparing for his film debut in *There's No Business Like Show Business* (reviewed below), took a turn as cameraman under watchful eyes of crew members Red Crawford and Moe Rosenberg.

Films In Review

'Show Business' Hints At Big Film Career For Ray

There's No Business Like Show Business (Ethel Merman, Dan Dailey, Donald O'Connor, Johnnie Ray, Marilyn Monroe, Mitzi Gaynor).

This is the kind of picture studio press agents can refer to with some reason as a "Star-studded cavalcade of songs and dances of gigantic proportions, sumptuously produced in lavish color". . . etc., etc.

The story, if that's what it can be called, deals with a family of vaudevillians in which father (Dailey) and mother (Miss Merman) have added their children to their act, one by one, until "The Donahues" become "The Five Donahues." The period covered is roughly from the end of World War I to the opening of World War II. The youngsters grow up rather hurriedly to become Ray, O'Connor, and Miss Gaynor.

A familiar situation ensues when the kids leave the family act to star in their own Broadway show, though by this time Johnnie Ray already has felt and answered the call to enter the priesthood. O'Connor has love trouble with a rising young singer-showgirl (Miss Monroe), takes to the bottle and disappears (show business wouldn't be show business without heart-breaks).

It is hardly necessary to mention that all are happily reunited in the big closing production number at the inevitable benefit performance, which finds the young priest making his last appearance as a showman in the uniform of a U. S. army chaplain, and O'Connor, now properly chastened, in the uniform of the U. S. Navy.

It's all pretty trite, formula stuff, and even the color (the De Luxe process instead of Technicolor—and notably excellent for its softer tones), the skillfully executed production, and CinemaScope, wouldn't pull it out of the "just another musical class" were it not for two factors:

(1) An assortment of those old Irving Berlin songs that seem to stand up under any number of hearings;

(2) The high-powered performances of its high-powered list of stars.

In the case of all except Ray, here making his film debut, this should be no news to anyone who goes to the movies. The surprise, for many, will be the success with which the onetime "weeping wonder" moves effortlessly through a couple of his well-known routines and into a very effective characterization in the limited footage he received in this type of production to display talent as an actor.

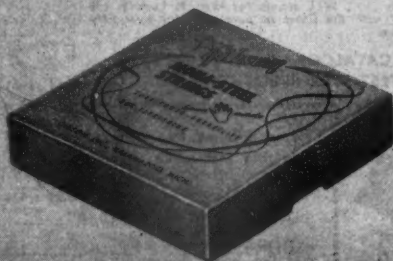
One thing is certain, and those who have been trying to "live around" Johnnie Ray, will have to face it: He scores solidly with the type of audience—and it will be huge—that will turn out for this picture.

There's little to say about the music in this type of picture except that with songs by Berlin, direction by Alfred Newman and Lionel Newman, arrangement and orchestration by Bernie Mayers, Edward Powell, Herb Spencer, Earle Hagen, Ken Darby (vocals), and Hal Schaefer (vocals), it's as glossily perfect as this sort of thing can be.

But the only really new twists in *Show Business* are a couple by Miss Monroe in a dance routine that may attract as much attention as that "dance" by Jane Russell in *The French Line*.

—cmg

beauty of tone



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THE Tone Heard 'Round the World

Wilder's Friends Don't Know The Fourth Of It

New York—There are a few dozen bistros (saloons) scattered throughout mid-Manhattan's east side which are chic (expensive), intimate (small and crowded), atmospheric

(dark and smoky), and sophisticated (lyrics occasionally are sung in French). The musical fare in many of these pubs is generally a collection of songs too esoteric ever to become popular, or else a large helping of the works, published and unpublished, of Alec Wilder.

Wilder cultists prefer to support the legend that the writer—a lean, mustached, slightly sardonic hermit who is passionately devoted to railroad trains, detective stories, and unpressed tweeds—is a character.

They are ready to reel off a list of his songs at the drop of a martini glass. They even know the ones that actually have been popular hits, such as *While We're Young*, *It's So Peaceful in the Country*, *Trouble Is a Man*, *I'll Be Around* and *In the Spring of the Year*.

May Be A Shock

After a talk with Wilder, one reporter has been able to list items that may shock east side supper clubbers. Wilder, the composer, refuses to be categorized. In fact, those friends who honor, love, "handle," and protect him, consider Alec to be a man of parts; four, at least. He is not, they insist, entirely the colorful eccentric.

Wilder, Part One, is probably best known: the writer of the wistful, sometimes melancholy, love song; Wilder, the composer of blase bistro ballads; Wilder, the favorite songwriter of persons such as Frank Sinatra, Peggy Lee, the late Mildred Bailey, Mitch Miller, and other show business personalities.

Part Two is Wilder the serious composer. Few devotees of his popular songs realize that his serious works have found their way into the repertoires of many of our major symphony orchestras.

His *First Symphony*, *Concerto for Oboe*, *Woodwind Quintet* and *Carl Sandburg Suite* have won him critical acclaim. The latter work,

based on the great poet's collection of folk songs, *The American Songbag*, was commissioned by Broadcast Music, Inc.

Some of Wilder's best short serious pieces were brought to wide public attention a few years ago when Sinatra, in order to get the pieces recorded, conducted the orchestra himself. Sinatra surprised those who scoffed at his excursion into the longhair realm by producing an album of music that was not only smooth and expressive, but artistically sound as well.

Part Three of the Wilder musical personality probably will startle the fans of Wilder, Part One. The recent release of his children's work, *The Orchestra*, a series of songs and short instrumental pieces designed to teach the kiddies about a symphony orchestra, brought forth some startling statistics as well as some of the most extravagant praise ever given to a work of this sort.

For Eight Years

Little Golden Records, the company responsible for the release of *The Orchestra*, disclosed that Wilder has been writing children's songs for them for the last eight years.

Wilder Part Four is the urbane, slightly off-beat, musical humorist. He gave ample evidence of his talent for saccharin-free fantasy when his jazz-oriented octets appeared on records about 15 years ago. Graced with intriguing titles like *Jack, This Is My Husband*; *It's Silk, Feel It*; *Her Old Man Was Suspicious*; *Little White Samba*, and *Neurotic Goldfish*, the octets introduced the harpsichord, the oboe, bassoon, flute, and English horn to popular music.

Don't miss the next issue of *Down Beat*, with its special supplement for instrumentalists.

Jazz Overcomes Weak Plot To Give TV Drama A Boost

Jazz held the spotlight on NBC-TV's *Circle Theater* Dec. 14 in a half-hour story about jazz musicians. The drama, *Hit a Blue Note*, fell considerably short on story line, but the tasteful music provided by such musicians as Charlie

Shavers, Teddy Napoleon, Eddie Safranski, Jo Jones, Edmond Hall, Mundell Lowe, and Conrad Janis was refreshingly pleasant, particularly so because the appearance of a good jazz band is such an infrequent occurrence on television.

Hit a Blue Note concerned a trumpet player, once a "king of jazz," but now forgotten. He arrogantly refuses to recognize this fact, still thinks he's a big shot, and won't start all over again.

The inevitable girl vocalist, who carries the inevitable torch for the trumpet man, gets him a job with a band as a sideman, but the guy goes again—he won't work with the team.

And so it goes, until the trumpeter undergoes a miraculous change upon hearing that the gal was responsible for his job. So band gets sideman, girl gets boy, everybody's happy.

Despite the unimaginative plot, there were a few scenes deserving praise. One featured an agent and an impatient a&r man. The a&r man is interested in signing a new singer, and they come to the club to catch the girl vocalist. The gal doesn't appear, but the trumpeter blows his brains out to impress the important visitors.

In typical music fashion, the a&r man, deciding there's "nothing going on here tonight," leaves after two minutes of listening to an excellent Shavers solo.

Carol Bruce portrayed the vocalist and Walter Matthau the trumpeter (trumpet by Shavers) in admirable fashion. Janis also had a major speaking role as the leader of the band, which he handled well.

Musically, the program was an unreserved pleasure. In *My Solitude*, *Muskrat Rumble*, and many other tunes were given fine treatment by the band. Musicians of this caliber should be heard and seen more often on TV. —hannah

Millinder Inks King Disc Pact

New York—Lucky Millinder, a prominent name in the band business for more than 20 years, has signed a recording contract with King Records.

Lucky first came into prominence as a recording star in the '30s when he had charge of Mills Blue Ribbon Band and recorded his first hit, *Ride, Red, Ride*.

Shortly thereafter he organized his own band and waxed such well-known records as: *Big Fat Mama*, *Let 'M Roll Again*, *Who Threw the Whiskey in the Well*, *Waiting for You*, and many others.

Among Lucky's vocalists at one time or another have been Ruth Brown, Anisteen Allen, Wynonie Harris, Savannah Churchill, Bull Moose Jackson, and the late Trevor Bacon.

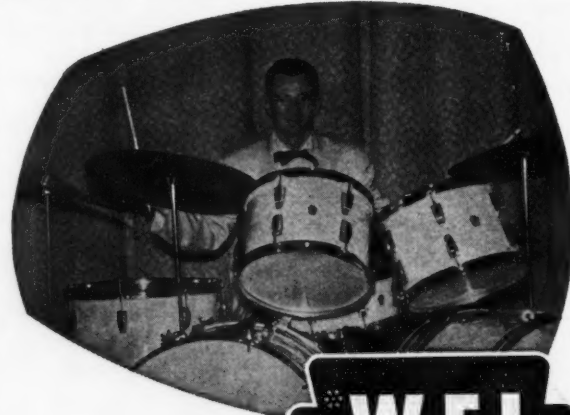
Lucky is now busy organizing a band for his King record dates. King expects to release the first records on Millinder and his band during the early part of 1955.

Orchestras, Inc., Sets More Member Dates

Chicago—Orchestras, Inc., a cooperative organization of band-leaders who book dates for themselves, has come up with some good dates for its members through the spring.

Ray Pearl works the Oh Henry ballroom here through Jan. 30, to be followed by Don Reid for five weeks starting Feb. 3. Reid leaves the Peabody hotel, Memphis, on Jan. 30 to make the date, with Pearl set to take his spot there for two weeks.

The Peabody also has Orchestras, Inc., members Russ Carlyle and Larry Faith for dates.



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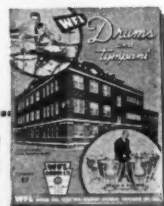
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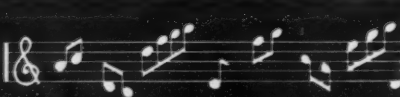
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COUNTERPOINT

By Nat Hentoff

Before going on to jazz in Japan, I'm pleased to be able to transmit an important analysis by Gunther Schuller of the part jazz played in last October's international Festival of Contemporary Music in Donaueschingen, Germany. Schuller is a brilliant young classical composer who also plays first horn with the Metropolitan Opera orchestra, and he is a searching admirer and critic of jazz. His report—in two parts—provides further knowledge on the advancement of jazz in Germany and on the background of Rolf Liebermann's *Concerto for Symphony Orchestra and Jazz Band*, performed here recently by Sauter-Finegan and the Chicago Symphony directed by Fritz Reiner (*Down Beat* Dec. 29, 1954) and recorded by them on Victor for February release. The last part of Schuller's essay will also give you an insight into what jazz criticism will probably read like ten years from now.

"Founded at the beginning of the musical 'roaring '20s in Germany," writes Schuller, "the *Musiktag* of Donaueschingen have become the most important yearly international festival of contemporary music. This in itself would not be of such paramount importance to *Down Beat* readers were it not for the fact that this past October for the first time the festival devoted a great part of its activities to jazz.

"The inclusion of jazz in what proposes to be a kind of clearing house for 'contemporary art music' is just one indication of the adventurous and progressive state of the German musical scene of today.

A Foot in the Door

"It's in keeping with the history of jazz and its struggle for existence that this important event took place outside the country where jazz was born. Jazz has had to wait until now to get its foot in the door, and even then was only officially admitted to the highbrow circles when the first full-fledged explorations in 'strict 12-tone jazz' had been made. By now it is a matter of record that jazz, once accepted by the intellectuals and 'serious' critics, was an instantaneous success, actually providing the only provocative and important music at this year's festival. It's also interesting to note that the

modern jazz displayed at Donaueschingen was greeted in many German newspapers with feature articles and headlines such as *Jazz Triumphs at Donaueschingen* and the like.

"The jazz sections of the festival were two jazz concerts played by Kurt Edelhagen's orchestra and performances of the Liebermann *Concerto for Jazz Band and Symphony Orchestra* and Stravinsky's 1946 *Ebony Concerto*. (Neither of these last two works, of course, represent true jazz, as they exclude improvisation, but they derive their basic inspiration and feeling from jazz idioms).

Concerto Well-Received

"The Liebermann concerto received its world premiere at the festival, and judging from the excited reaction of this ordinarily blasé audience (which even demanded an encore of the last movement, *Mambo*) this work was the biggest success of the festival, and small wonder! (Editor's note: *The New York Times* describes the festival audience as made up mostly of classical music profes-

sionals — critics, publishers, composers, etc.)

"It's an ingeniously clever work aimed with a rare cunning at the broadest possible audience appeal. By combining a rather shallow application of 12-tone principles with an equally shallow but skillful imitation of progressive-type jazz clichés, Liebermann managed to disarm both the intellectual cliques (by taking them slumming, as it were) and the jazz enthusiasts who felt flattered by all the highbrow attention and advance publicity given the piece and by its very inclusion in a world-renowned music festival. The chances of public or critical failure, in other words, were remote from the outset.

Tightrope Walking

"Let it be said to Liebermann's credit that there are not many composers on the so-called 'classical' side of the fence who could have managed this skillful bit of tightrope walking with so much technical facility and sheer instinct for superficial appeal. I became acquainted with the score a few days before the actual performance and was appalled by the primitive clichés and naïve feeling for jazz displayed in the piece. Being thus slightly prejudiced and annoyed by the bland superficiality of the score, I was all the more amazed at my own reaction at the performance during which I was rather overwhelmed by the impact generated at first hearing.

"I must add that the absolutely stunning performance of the Süd-

'Platterbrains' Gets New Spot

New York — *Platterbrains*, the radio music quiz that gives away *Down Beat* subscriptions and other prizes for listeners' questions, moves to a new, late-evening spot and regains its New York outlet Jan. 4.

On that date, the show will be heard Tuesdays at 9:30 p.m. EST on WABC in New York and ABC network stations.

west Radio Orchestra and the Edelhagen group, both conducted by Hans Rosbaud, had a great deal to do with this reaction. The work will, of course, have an instantaneous success wherever it's played, but because it is neither great jazz nor great 'classical' music, it will eventually be superseded by more sensitive and original solutions to the problem of fusing jazz with 'serious music.' But in the meantime many a cerebral critic will succumb to the sly charms of Liebermann's concerto.

"By the way, it is high time a glossary of terms be organized," says Schuller, concluding the first part of his report, "to do away with the semantic confusion concerning jazz terms. I submit that good jazz has always been at least as 'serious' and 'legitimate' as many of the efforts of the 'long-haired boys.' Humor, after all, does not necessarily denote lack of seriousness!"

Bethlehem Etches 2 Sets Featuring Levey, Jonah Jones

New York — Bethlehem Records has scheduled a new Jonah Jones LP for early January release. The trumpet veteran is accompanied by Vic Dickenson, Edmond Hall, Papa Foster, Kenny Kersey, and Osie Johnson in the Dixieland section of the album. On the swing sides in the set, Jonah had the support of trombonist Urbie Green, tenorist George Clark, Milt Hinton, Osie Johnson, and K. Kersey. Also forthcoming in January is a Herbie Mann quartet date and a Conte Candoli set, *Sincerely Conte*, with Stan Levey, Max Bennett, and Claude Williams.

In Stan Levey's *Plays the Compositions of Bill Holman, Bob Cooper, and Jimmy Giuffrè*, the former Kenton drummer used Zoot Sims, Jimmy Giuffrè, Conte Candoli, Bennett, and Claude Williamson. About to be released at prestate time was Joe Puma's LP, on which the guitarist had the backing of Don Elliott, Vinne Burke, drummer Teddy Sommer, and Harry Galbraith. The first two volumes of Bethlehem's East Coast Jazz series have also been released.

The first, *Compositions of Bobby Scott*, includes Eddie Bert, Hal McKusick, Al Epstein, Ronnie Woellmer, Milt Hinton, and Johnson.

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Popular Records

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FOR THE DISCRIMINATING

These records are the cream of the musical crop—the most interesting and musically sound sides reviewed for this issue as selected from various categories.

Frank Sinatra-Ray Anthony—I'm Gonna Live Till I Die (Cap)... Frank bursts out in full voice and exuberance on this show-type tune.

GOOD COMMERCIAL BETS

These are the records received for review which seem most likely to achieve excellent sales because of their broad appeal and the probability that they'll be pushed strenuously by disc jockeys.

Perry Como—Silk Stockings (RCA).....Light theme of Broadway show gets above par rendition from Como.

Bing Crosby—Tobermory Bay/The River (Decca).....Bing's really in his best fettle with the Bay and the narration on River, an Italian song.

Gary Crosby—Palsy Walsy (Decca).....Just the thing when all your pals get together.

Jimmie Komack—Wabash 4-7478 (Coral).....Pennsylvania 6-5000 made it; this has many of the same qualities.

Guy Lombardo—No More (Decca).....Lads in the band get a lot of juice out of this corn.

Cindy Lord—Movin' In (Sheraton).....Spiritual-type tune has a heavy beat.

Micki Marlo—Don't Go, Don't Go, Don't Go (Cap).....Quasi-r&b tune has good possibilities, is well sung.

Les Paul—Someday, Sweetheart (Cap).....Straight instrumental is great display of Paul's technical wizardry.

Frank Sinatra-Ray Anthony—Melody of Love (Cap).....Another version of Melody, and one that will garner much of the coin.

Jo Stafford—Darling, Darling, Darling (Col).....A very strong entry from Jo.

INSTRUMENTALS

The best pop instrumental sides received for review in this issue.

David Carroll and Paul Tremaine—Melody of Love (Merc)....Both orchestral and poetry treatment score.

Leo Diamond—Melody of Love/The Phantom Guacha (RCA).....Harmonica touches make Melody slightly different.

Les Paul—Someday Sweetheart/Song in Blue (Cap).....Les' great guitar and recording technique shine on Sweetheart; flip is sung by Mary Ford.

VOCALISTS

The best-sung vocal records received for review in this issue.

Perry Como—Silk Stockings (RCA).....Perry gives the theme of the Broadway musical a lush treatment.

Bing Crosby—Tobermory Bay/The River (Decca).....It's a toss-up between the Irish-type Bay and the wonderful recitative job on River, adapted from an Italian tune.

DeCastro Sisters—To Say You're Mine/I'm Bewildered (Abbott).....Mine has a weepy quality.

Four Aces—There Is a Tavern in the Town/Melody of Love (Decca).....While maybe late on Love, reprise of Tavern is catchy.

Cindy Lord—Movin' In/Miracle of Love (Sheraton).....There is a real beat spiritual in Movin'.

Micki Marlo—Don't Go, Don't Go, Don't Go/Cnn You (Cap).....Don't is belted hard and well by Micki.

Frank Sinatra-Ray Anthony—I'm Gonna Live Till I Die/Melody of Love (Cap).....Frank is exuberantly swinging on Die and moody on Melody.

COUNTRY & WESTERN

The best country and western sides received for review for this issue.

Johnny Bond—I Lose Again/Everybody Knew the Truth But Me (Col)....Johnny seems best on these two slow ballads with *I Lose Again* aided by special harmonica effects.

Tommy Collins—Untied/Boob-A-Lak (Cap).....Youngster really lets go with *Untied*, a fine weeper.

Terry Fell—Get Aboard My Wagon/You Don't Give a Hang About Me (X).....Terry has another record on the style of *Don't Drop It with Wagon*, a smart upbeat tune.

Allan Flatt—No Love, No Worries Anymore/Triffin' Girl (Merc).....Flatt seems to have a winner with *No Love*, warmly done.

Rita Robbins—Go-Between/Don't Take All The Love (RCA)....Rita has a way with this waltz, *Go-Between*, and the other side is a bright romantic tune.

Bill Wimberly—Over and Over/On Again Off Again Love (Tex).....Both of these sides have fine novelty appeal.

2 Songs By 2 Men Hit Success At Same Time

New York—Amateur songwriters laboring for that big hit may take inspiration from the story of Al Jacobs and Jimmie Crane, writers of two successes—*I Need You Now* and *If I Give My Heart to You*. Jacobs, a former disc jockey, had written several previous songs, including the patriotic standard, *This Is My Country*, and *Please Believe Me*, in 1937.

Since then, however, Jacobs had been unable to find the formula. His subsequent songs were unpublished, or if published, remained forgotten on publishers' shelves.

Crane is in the jewelry business in Providence, R. I., and songwriting is his hobby. He had made several attempts but never had a song published until he teamed with Jacobs.

Among First Songs

Heart and *Need* were among their first joint efforts. Jacobs and Crane, however, did not feel that these were their best songs. Two years ago, when the writers went to Lester Sims, general professional manager for Miller Music, they brought with them a demonstration record of another song. They had hired a full orchestra

and a singer to demonstrate the potential of this song. The recording had cost \$3,000.

Sims listened to the elaborate record and shook his head. He then asked the dejected writers if they had any other material. Jacobs and Crane reluctantly, apologetically handed him two lead sheets.

Sims played the tunes on the piano in his office and enthusiastically told the surprised creators that he'd publish both of them. The songs were *If I Give My Heart to You* and *I Need You Now*.

Nothing Happens

Sims then tried to convince record companies. For several months, however, nothing happened. After a Connie Boswell record of the tune came out, a small independent label, Majar, which theretofore had made only demonstration recordings, recorded the song with Denise Lor. To Majar's surprise, their first commercial record began to "happen."

As the Lor disc climbed in popularity, other companies hopped on the bandwagon. Columbia issued a Doris Day version of *Heart* which became the best-seller.

ALSO WORTH HEARING

The following records also received for review, are considered of sufficient interest to Down Beat readers to merit sampling.

The Applejacks—Sweet Potato Pie/Reunion (Decca)

Fritz Schell—Daddy's Favorite Waltz/Philip's Poets (Decca)

Phil Brito—You Lied When You Cried to Me/Need Me (King)

George Cook—Victor Polkman/Golden Nugget Polka (Decca)

Hi Fi Four—My Little Nest of Heavenly Blue/Far Away (RCA)

Betsy Guy—Cool Man/Sweet (Decca)

Dolores Gray—Heat Wave/After You Get What You Want, You Don't Want It (Decca)

Buddy Hawk—Honey Baby/My Heart's A Beatin' (Sheraton)

Hi Fi Four—Far Away/My Little Nest of Heavenly Blue (RCA)

Lovelie—Run Around/Now I'm Broken Hearted (Dot)

Grady Martin—What's the Use/A Pretty Girl Is Like a Melody (Decca)

Joe Napkins & His Lads—Quicksand/Honky Tonk Love Affair (Wah)

Dean Martin—Belle from Barcelona/Confused (Cap)

Ethel Merman—There's No Business Like Show Business/Play a Simple Melody (Decca)

Bernice Parks—Only Love Me/Lovin' Machine (Coral)

Johanna Ray—Alexander's Ragtime Band/If You Believe (Col)

Jimmy Reid—When You Comin' Baby/Wildcat Stomp (Academy)

Three Suns—Perdido/Far You (RCA)

EVERYBODY DANCE

The best dance band sides received for review for this issue.

Perez Prado—Maria Elena/Cherry Pink and Apple Blossom White (RCA).....El Rey turns to rumba tempo for a fine Maria.

THE BEST IN PACKAGED GOODS

The best albums (LP's and EP's) received for review for this issue.

Vic Damone-Ralph Marterie-Rusty Draper—Three Men on a Note (Mercury LP MG-25201).....Four songs each by Damone and Draper, accompanied by Ralph Marterie's trumpet and band. The Damone sides may remind you, as they do us, of the Harry James-Frank Sinatra era, as the styles of the singers and trumpeters are similar. Vic is a splendid and underrated singer, and gets a chance to show what he can do here. Draper sounds convincing, too, especially on the gently rolling *Lazy River* and *Tables*.

The Hi-Lo's—Listen! (Starlite LP ST-6004).....The Hi-Lo's are a really outstanding vocal group. Heard first on Trend, they have now shifted to Starlite. Four men make up the group, and it's one of the smoothest, most musically interesting, and in-tune amalgamations you'll ever hear. Songs are all good standards that gain added sheen from the warm treatment afforded here. Take a listen.

There's No Business Like Show Business—By the original cast (Decca 12" LP DL-8091).....The entire cast from the current film (with the exception of Marilyn Monroe, whose songs are sung here by Dolores Gray) romps through this one. Though it's often nearly bedlam, with everyone trying to outshout the rest of the group, these old Berlin songs are fun to hear again. The often-over-strident participants include Ethel Merman, Dan Dailey, Johnnie Ray (on loan from Columbia), and Donald O'Connor.

Charlie Ventura—Open House (Coral LP CRL-56067).....First four were recorded with the George Williams orchestra and find strings providing a soft carpet for Charlie to tread on. They are some of the most satisfactory mood music sides ever recorded, as Chas plays flowingly and calmly over the full backgrounds. Other four were waxed with his quartet and are a step or two behind the others in warmth.

TOP DISC



Art Pallan, disc jockey on Station WWSW, Pittsburgh, says this about his nomination as the record of the month:

"Any Les Paul recording can be a winner. But his newest is, in my opinion, a sure thing. I select **SOMEDAY, SWEETHEART**, by Les Paul (Capitol)

England's Top 20

Here are the top-selling pop records in England for the last half of December:

1. Let's Have Another Party—Winifred Atwell (Phillips)
2. Santa Nal—David Whitfield (Decca)
3. I Still Believe—Ronnie Hilton (HMV)
4. This Ole House—Rosemary Clooney (Phillips)
5. No One But You—Billy Eckstine (MGM)
6. Let's Get Together—Big Ben Banjo Band (Col)
7. Finger of Suspicion—Dickie Valentine (Decca)
8. My Son, My Son—Vera Lynn with Frank Weir (Decca)
9. Rain, Rain, Rain—Frankie Laine (Phillips)
10. Heartbeat—Ruby Murray (Col)
11. Hold My Hand—Don Cornell (Vogues/Coral)
12. This Ole House—Billie Anthony (Col)
13. Shake, Rattle, and Roll—Bill Haley (Brunswick)
14. If I Give My Heart to You—Joan Megan (Decca)
15. I Can't Tell a Waltz from a Tango—Alma Cogan (HMV)
16. Vani, Vidi, Vici—Ronnie Hilton (HMV)
17. Mr. Sandman—Charlene (Col)
18. I Need You Now—Edith Fisher (HMV)
19. Mr. Sandman—Dickie Valentine (Decca)
20. Let's Have a Party—Winifred Atwell (Phillips)

The Devil's Advocate

By Mason Sargent

The Sound of France: The superb French-born singer-actress, Germaine Montero, whose previous recordings of Spanish and French songs (Vanguard LPs 7001 and 7005) are among the finest collections of their kind, has made yet another striking LP. On this one she brings to bruised life the chansons of Aristide Bruant (Angel LP 64009). A booklet is included, containing excellent paraphrased translations of the slangy, slicing, often savage lyrics of Paris in the early 1900s. The cover portrait is the celebrated Toulouse-Lautrec drawing of Bruant.

Angel is also responsible for a handsomely produced tribute to France's *Le groupe des Six* (Auric, Durey, Honegger, Milhaud, Poulenc and Tailleferre). This memorable recording (on two 12-inch LPs, boxed) was made last Nov. 6-10 in Paris following the gala anniversary concert devoted to the music of Les Six. The six composers, though diverse in musical aims and styles, were united in the early 1920s by a fierce dedication to liberty of musical expression and united respect for Erik Satie. In the album Georges Tzipine conducts six of their compositions with perceptive zeal (including Milhaud's *Symphony No. 2*, Honegger's *Prélude, Fugue and Postlude* and Poulenc's cantata, *Drought*). There's a tasteful, full-size booklet with photographs, sketches and ample back-

ground material on Les Six. (Angel 3515 B).

A Gallery of Instruments: One of the multiple record-collecting pleasures brought more fully alive by high fidelity is the experience of hearing the whole range of an instrument in accurate sound detail—singly as well as in orchestral ensemble. London *ffrr*, for example, has recently released a luminous series of 10-inch LPs on which outstanding French classical instrumentalists perform contemporary idiomatic works for their respective instruments. The legendary Marcel Mule is heard on *The Saxophone* (LS-986); Ulysse Delecluse is *The Clarinet* (LS-987); Raymond Sabarich and Louis Menardi share time on *The Trumpet* (LS-988); and *The Trombone* (LS-989) features Gabriel Masson on one side and a trombone quartet on the other. Musicians should find these albums durably valuable and lay listeners will also have a chance to hear several modern French compositions for the first time.

The organ has always been particularly difficult to reproduce fully on record, but now the most successful attempt yet made to provide the hi-fi owner with a monumental organ in his living room is available through three 12-inch LPs, *The King of Instruments*. Responsible for this significant achievement is Aeolian-Skinner, Organ Architects and Builders, Boston 25, Mass. Volume One (*The American Classic Organ*) is a fascinating illustrated lecture on organ principals, flutes, strings, reeds, mutations and mixtures. The second volume provides a recital of organ literature from Bach to Langlais played on such opulent instruments as the organ in Boston's Symphony

Naumburg Contest En'ers 31st Season

New York—The Walter W. Naumburg Foundation's 31st annual competition will be open to pianists, violinists, violists, cellists, and singers between 16 and 30 years old who have not yet given New York recitals reviewed by critics (not counting recitals given when a candidate was less than 10 years old).

Winners will be presented under the foundation's sponsorship in Town Hall recitals next season. Preliminary auditions will be held in March, and the finals on April 4 and 5. Full information and application blanks may be obtained from the foundation at 130 W. 56th St., New York 19. Applications must be filed by Feb. 1.

Hall and that of the Cathedral Church of St. Paul in Boston. The third set is an organ recital by Robert Owen at Christ Church, Bronxville, New York. These three are not only exacting tests for your hi-fi rig but also deeply pleasurable listening. For information on the recordings, I'd suggest you write Aeolian-Skinner.

Yet another enjoyable impressive organ LP is *Organ Music by Modern Composers* (MGM LP ES064) performed by Richard Ellsaesser. Included are seldom-heard compositions for organ by Britten, Hindemith, Cowell, Bartok, Copland, Milhaud, Messiaen, Thomson and Vaughan Williams. Intelligent, helpful notes on the envelope.

Two other instruments enormously benefited by the advent of high fidelity reproduction are the

harpsichord and clavichord. A particularly crystalline example—one of the best on records—of how they sound when sensitively performed is *Musique de la Baroque Era for Harpsichord and Clavichord* (Unicorn LP 1002). The artist is Erwin Bodky, internationally known musician-teacher, now at Brandeis university. Unicorn is a new Boston record company at 53 State Street in that city. As relatively rare as the harpsichord is nowadays, the pedal harpsichord is rarer. Bach, for one, used the instrument for composing at home and probably, say the notes to Cook Laboratories' *Pedal Harpsichord* (Cook LP 1131), a number of the German "organ" works of Bach's time were written for the pedal harpsichord as much as for the organ. The vigorous pedalist on this first pedal harpsichord recital on LP is Bruce Prince-Joseph, and the works he plays are by Vivaldi, Bach and Mozart.

The harp also requires the exciting exactitude of hi-fi to come into its totality of grace. Esoteric has issued two more remarkable collections of music for the harp as performed by Nicanor Zabaleta. Volume two is devoted to contemporary works for the instrument by Prokofiev, Tailleferre, Roussel, Hindemith and Peggy Glanville-Hicks. (ES-528). Volume three is devoted to 18th century compositions of C.P.E. Bach, Beethoven, Mayer, Rosetti and Krumpholtz. (ES-524).

Books

Louis Biancolli, music critic of the New York *World-Telegram*, has edited *The Opera Reader*, the best single introduction to opera and opera lore of which I'm aware. There is no "writing down" in the manner of most previous opera guides and there is a stimulating amount of relatively rare complementary information and anecdotes about the composers and the contemporary reaction to important performances in each opera's career. The publisher is McGraw-Hill, and the price is \$6.50. . . . The indefatigable Mr. Biancolli is also responsible for the admirable *Mozart Handbook*. There are sections devoted to Mozart's letters, his life, and introductory descriptions of his major works. Appendices contain the Köchel Catalogue of Mozart's work, a chronology and bibliography. (World Publishing Company—\$7.50).

Walter Terry, dance editor of the New York *Herald Tribune*, has written a book that will surely beguile balletomanes whether they're new or long since addicted to the dance. Called *Star Performances*, it tells the often mutedly dramatic stories of various world-feted ballerinas from Medemoiselle Lafontaine to Maria Tallchief. There is a short glossary and a series of very bad drawings (Doubleday—\$2.95).

—mason sargent

CLASSICS IN CAPSULE

Current disc album releases with ratings and one-over-lightly commentary by classic specialist, Will Leonard. LPs only are listed. The ratings (separate for musical performance and technical recording quality) are ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

New Directions

Disc Data	Ratings	Comments
ANTHEIL: <i>Captain of the World/BANFIELD: The Combat</i> . Ballet Theatre Orchestra, Joseph Levine. CAPITOL PS278, 12".	★★★★★ Performance ★★★★★ Recording	★ The "bad boy" of music is high stepping and helter-skelter herewith, without being a hodge rodge. It's a lively and interesting ballet score backed by another ballet piece that, right unseen, sounds a little too sleepy to accompany a combat.
CONCERT FAVORITES, transcribed for 4 pianos. Manhattan Piano Quartet. M-G-M ES139, 12".	★ Performance ★★★★ Recording	★ As long as there are piano quartets, keyboarders will be employed, reviewers will be bored and a certain segment of the populace will be pleased. This men sounds much like all the other piano quartet records—and this reviewer, as usual, is bored.
DELIUS: <i>Appalachia</i> and <i>Closing</i> some from <i>Koanga</i> . Royal Philharmonic, Sir Thomas Beecham. COLUMBIA ML4918, 12".	★★★★★ Performance ★★★★★ Recording	★ Talk about your "mood" music: here's stuff that drags you right into the Florida jungle of 70 years ago, to the accompaniment of haunting themes the Florida publicists might consider adapting. The <i>Koanga</i> music, well played, is less imaginative and less enticing.
LENGSFELDER: <i>Musical Notes from a Tourist's Sketch Book</i> . World Symphony, H. Andros. REQUEST LP10037, 12".	★★★ Performance ★★★ Recording	★ Just for fun, this medley of lightweight, lighthearted exercises like <i>Type-writer Concerto</i> , <i>Bumble Bee</i> at Carnegie, <i>Crickets' Ball</i> , <i>Sleepy Carousal</i> and <i>Swanton Falls</i> is a travesty that goes pleasantly in one ear and out the other. Recommended, because of its sound effects and musical associations, for the kids.

Standards

TSCHAIKOVSKY: <i>Viola concerto</i> . David Oistrakh with Saxon State Orchestra, Franz Konwitschny. DECCA DL9788, 12".	★★★★★ Performance ★★★★★ Recording	★ The five stars under "performance" are all for Oistrakh. Man, that comrade can Siddle! The accompaniment either is thin or the tone reproduced is wanting. Since the engineers have set Dave's solo tone forth with such dimension, we're inclined to think the orchestra's puller isn't their doing.
STRAVINSKY: <i>Les Noces & L'Histoire du Soldat</i> . Vienna State Opera Orchestra, Mario Rosé. VANGUARD VRS452, 12".	★★★/★★★★ Performance ★★★★★ Recording	★ <i>Les Noces</i> (<i>The Wedding</i>) would be a wonderfully welcome item in English; this time it's in French, which isn't a bad thing. <i>L'Histoire du Soldat</i> , a soldier's history, oft recorded on LP, still needs a definitive disc, but this one has a lot of spirit.

The Old, Old Days

BACH: <i>Concerto for 70 and 100</i> . Bach Guild Choir and Orchestra, Felix Prohaska. BACH GUILD BC 537, 12".	★★★★ Performance ★★★★ Recording	★ Let's face it: this Prohaska man, a stranger to these shores (I think), is one of the most versatile maestros in microgrooves washing ashore in the New World. These magnificently integrated works, despite the lack of hi-fi reproduction, indicate as much anew.
HAYDN: <i>Trumpet concerto in E flat & Harpsichord concerto in D major</i> . George Eckdale, Euse Haller with Vienna State Opera Orchestra, Franz Lischnauer. VANGUARD VRS454, 12".	★★★★★ Performance ★★★★★ Recording	★ Cleanly cut readings of a couple of works that can stand more frequent hearings than they've had. If there's a lack of resonance to the harpsichord upon that isn't the fault of Fraulein Haller. If there's a tangy bite to Herr Eckdale's horn, good for him!
BACH: <i>Viola sonatas in A minor and E major</i> . Jacobus Hallstein, Los Angeles Philharmonic, Alfred Wallenstein. RCA VICTOR LM1818, 12".	★★★★★ Performance ★★★★★ Recording	★ What more can we say, after pouring 20 stars all over both sides of a disc? When 1955 draws toward a close and the time comes for choosing "best," this HAS to be one of them! Should you be asked about "the ten LPs you'd most like to be cast on a desert island with," here's a safe bet.

Operatics

VERDI: <i>Rigoletto</i> highlights. Ferruccio Tagliavini, Lina Pagliughi, Turin orchestra. CETRA AS0166, 12".	★★★★ Performance ★★★★ Recording	★ The Tagliavini hue and cry seems to have subsided in the last few seasons, but the man still sings the heart out of an Italian tenor aria. Here, as the Duke, he steals the show in a goodly selection of numbers from one of the all-time favorites.
DOMENETTI: <i>The Elisir of Love</i> . Margherita Carraro, Nicola Monti, Tito Gobbi, Melchiorre Lupo. RCA VICTOR LM6034, 2-12".	★★★★ Performance ★★★★ Recording	★ This one, like ripe olives and stout, is an acquired taste. If you don't like it, skip this paragraph; if you think it's cute, you'll never find a snigger, smoother, smarter performance than this one by an all-Italian cast that knows what it's singing.
VERDI: <i>Don Carlo</i> highlights. Maria Callas, Edo Stagno, Miro Pleski, Paolo Silveri, Nicola Rossi-Lomani, base, Rome orchestra. CETRA AS0160, 12".	★★★★ Performance ★★★★ Recording	★ Funny, how these operas that can't stand up for a paying production in front of a parcel of ticket buyers continue to sound fine on records. This baby, a flop despite Met opera buildup a couple of years ago, is a very attractive dish on microgroove.

WHY A PROFESSIONAL STUDIO MICROPHONE FOR HOME RECORDING?

SHURE CONCERT-LINE "333"

Tested and approved by
DOWN BEAT'S Hi-Fi Buyers Aid (Oct. 20, 1954)



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Write for the informative Catalog 33, which gives complete descriptive literature on the Model "333"—or see your Shure Distributor.

SHURE The Mark of Quality

Sales Division, Shure Brothers, Inc., 225 W. Huron Street, Chicago 10, Ill.

Tape Measure

Chicago-Style Sounds Captured On Record

By ROBERT OAKES JORDAN

Have you ever heard the sounds of a busy city and wish you might save them to hear again? Most such sounds seldom are interesting in themselves to a listener who does not associate them with visual experiences. This column will be devoted, however, to telling about sounds I recorded and the visual images they arouse upon rehearing. To me, this is the music of a city—Chicago-style in this case.

The story begins with the tests of the Magnemite 610 SD portable tape recorder made by the Amplifier Corp. of America, 398 Broadway, New York City. This broadcast quality recorder was submitted for tests and review in the *Supplemental Buyer's Aid*.



Jordan

After the Magnemite was tested and found to be as advertised, there was a chance to record on tape some of these Chicago sounds. The Magnemite is powered by batteries and the motor is spring-powered, like a portable phonograph, so it could be moved easily.

Early in the morning, Chicago is a lonesome old town. In October, wastepaper and leaves blow in the streets. The early sounds of the city don't change much with time and progress.

The city showed its sounds from the past, some the same as a century before, some from the day before. Science captured them—the science of the Magnemite, the Electro-Voice 666, microphone and Reeves Soundcraft magnetic tape.

Some sounds grow with each day and die at night. The mechanical street sweeper, the milkman's horse on wheels, the elevated trains, and persons going to work. I recorded them on tape as I walked along Grand Ave. and other streets, past modern buildings pushing further into uselessness the once great houses along the Gold Coast and Rush St.

As I turned down Michigan Ave. I could see the Gothic skyline like a crowd of old prisoners watching a new member being chained to the lakeside. The new Prudential building was adding music which seldom is heard in the city now. The riveter's hammer once provided music. . . and the skeleton of Chicago was iron work, buttoned rivets, covered with the vanity of granite and concrete.

Rides Elevator

I rode the framework, outside elevator 41 floors to the building's top and recorded as I went the heartbeat of the city. . . I walked the ironwork with deafened ear and live microphone, watching the magnificent iron puzzle fit together. I rode down again and took the sounds with me on tape.

From now on at least for me, these sounds will bring a live building to mind as I hear the tape recording. I walked down through the lower floor of the Prudential building and kept the sounds of the busy workmen, fitting out the building's interior; the diesel hoist and its corduroy cable noises as it lifted the last load of steel to the top.

Out I walked into the underground roadways below Michigan Ave. and Wacker Dr., recording the sounds of a network of streets far below store windows.

A busy street crew, air hammers tearing up concrete to make way

for progress, buses leaving the Loop terminal, loaded newspaper trucks—the real sounds and the unreal echoes, the Magnemite had put them all on tape.

Walks To Mart

A mile or more I walked, up as far as the Merchandise Mart and the corrupted Chicago river, the bumps and grinds of the lift bridges, a dance familiar to every waiting motorist, the echoing music of a boat whistle. . .

The bright red city fireboat in the river caught my eye, and I was permitted to come aboard with my equipment. Now I can recall at the turn of a tape recorder switch the alarm bell; the sharp, hollow command voice over the two-way radio; the fast-moving, thumping feet on deck, and the cast-off. I rode with the sounds of the city, and with my hand on the whistle rope, I was the envy of my own boyhood.

(Ed. Note: Send questions to Robert Oakes Jordan, Highland Park, Ill. Enclose stamped, self-addressed envelope for personal reply.)

Second 'Buyer's Aid' Appears In This Issue

The second edition of *Down Beat's* continuing publication, the *Supplemental Buyer's Aid*, is on pages 12 and 13. Material for this supplement, as well as the first one published

some weeks ago, has been in preparation more than a year. I want to thank readers for their interest, manufacturers for their help, and *Down Beat* for its co-operation.

To my knowledge there has never been the slightest hint of undue pressure brought by *Down Beat* to gain a new advertiser as a result of publishing the *Aid*. In fact the silence from advertisers to date shows that buying an ad is not the key to being published in the *Aid*.

When some manufacturers first were asked about submitting equipment on a memo basis (return in 90 days), most were uninterested. However, there were enough pieces of equipment to make up the first edition of the *Aid*. The tests are conducted in my laboratory by myself and James Cunningham of NBC in Chicago.

Field Sought

In starting the *Aid*, a field of manufacturing was sought which would include all aspects of the American design genius. Since most of the laboratory work centers around electronic research, the hi-fi equipment was most interesting.

It was found that this one type of equipment embraced all facets of engineering, from the chemistry of the raw magnetic tape and disc industry through the conventional electro-mechanical designs of amplifiers, tape recorders, tuners, disc playing equipment, to the electro-optical systems of photoelectric cell audio pickup.

The problem was to obtain the necessary equipment for a long enough time to test it thoroughly, recording its design successes and its failures. In order to do this we had to offer a service to both the manufacturer and the magazine.

This has been no overnight success, but it grows with each supplement of the *Aid*.

High Fidelity

DOWN BEAT

V-M Record Changer Provides Top Features

By OLIVER BERLINER

Although the record changer has not come up to the standards of a single disc player, such strides have been made that a good changer is well worth being included in a

high fidelity home audio system. The V-M 935HF Triomatic record changer, introduced about a year ago, offers several exclusive outstanding features, yet is quite competitively priced.

V-M often is thought to be an English firm, but actually it is located in Benton Harbor, Mich.

It was first to use the now common four-pole, four-winding (coil) drive motor. This unit offers highly constant speed, is very quiet mechanically, and contributes very little hum radiation or rumble.

A weighted, balanced, laminated turntable contributes to the smooth wow-free operation of the changer, which also has excellent motor mounting. The entire changer base plate itself is beautifully shock-mounted to reduce vibration and will stand severe jarring without disturbing the needle, even while playing fine-groove discs.

Mechanism Simple

The reject mechanism is simple and virtually jamproof. The record stack is held horizontally for easy loading, uses minimum space for operation, and the heavy flocking material cushions the record drop and grips the disc gently but firmly.

Careful spindle design results in a minimum of record hole wear and gently lowers records to the push-off point on the spindle shelf. A superbly designed 45-rpm spindle eliminates the need for damaging and bothersome adaptor discs. The lower section of the 45 spindle turns with the turntable, precluding the possibility of enlarging the hole of the record. When not in use, the 45-rpm spindle drops easily into its well.

A muting switch automatically shorts the audio input stage during the change cycle. After the last record has been played, the motor is automatically turned off. After shut-off, the changer automatically goes into manual operation if desired, a feature not found in many changers costing much more.

Accepts Cartridges

The 935HF will accept, among others, the General Electric, Pickering, and Clarkston high fidelity cartridges. Those who prefer the ultimate cost saving advantages of plug-in heads may use them; or if you want convenience, you may use a turn-around cartridge.

For a record changer, I prefer the General Electric turn-around cartridge containing a one-millimeter diamond needle for fine-groove records and a three-millimeter sapphire needle for wide grooves. Since plug-in heads require a tight fit and since record changer arms must be handled more carefully, I find it best not to remove and reinsert cartridges repeatedly.

General Electric was the innovator of the low-priced high fidelity cartridge, and I believe theirs is the best of the variable-reductance, dual-needle types on the market.

The V-M 935HF is the same as the 935 but is mounted on a metal pan. The attractive gold and burgundy color scheme of this series—which intermixes 10 and 12-inch discs of the same speed (33 1/3 or 78 rpm)—rounds out the package's features by presenting a record changer that looks as good as it works.

(Ed. Note: If you have questions or subjects you would like discussed, write to Oliver Berliner at Oberlin, Inc., 6411 Hollywood Blvd., Hollywood 28, Calif. Enclose stamped, self-addressed envelope for reply.)

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Hollywood 38, California

Down Beat Supplemental Hi-Fi Buyers' Aid (For Legend, See Page 11)

Compiled by Robert Oakes Jordan & Associates. With acknowledgment to James Cunningham, Engineering Dept., National Broadcasting Co., Chicago.

(Volume II, Section I)

SUPPLEMENTAL BUYER'S AID Down Beat Magazine

UNIT: Golden Bell Model 2256
Manufacturer: Bell Sound Systems, Inc.
Address: Columbus, Ohio

WINTER 1955
File: Amplifier, power; pre-amp.
Type: High Fidelity Audio
Size: 4" x 8" x 8"
Weight: 14 pounds



Cost:
Medium Range.
Matching Size
Tuner available.

Advertising Claims	Laboratory Tests
Power Output: 12 watts	Found as advertised
Frequency Response: 20cps. to 20,000cps.	Better than advertised
Harmonic Dist.: -15-12 w.	20cps to 40,000cps, 2db-12 watts (actual)
Tone Controls:	.8% - 12 watts
Base: -18db/17db at 40 cps	-17db/15db at 50 cps.
Treble: -19db/15db at 15,000 cps	-14db/13db at 10,000 cps

Laboratory Notes:
This six tube amplifier is a well designed package. It has a variety of switched inputs, one for the new ceramic type cartridge, five others for various applications.
Test Running Time: 126 hours continuous operation.
No change in gain.

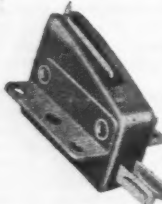
Signed as fairly tested in my company laboratory

Robert Oakes Jordan

SUPPLEMENTAL BUYER'S AID Down Beat Magazine

UNIT: Model 51-15
Manufacturer: Astatic Corporation
Address: Conneaut, Ohio

WINTER 1955
File: Pickup cartridge
Type: Ceramic, single needle
Size: 1-inch
Weight:



Advertising Claims	Laboratory Tests
Frequency response: (using Cook #10 LP): 30-15,000 cps	45-13,500 cps
Compliance: no claim	1.2 x 10 ⁻⁶ cm/dyne
Tracking force: no claim	about 8 grams
Quality operation	Found as advertised

Signed as fairly tested in my company laboratory

Robert Oakes Jordan

SUPPLEMENTAL BUYER'S AID Down Beat Magazine

UNIT: Model 610 Magnetite
Manufacturer: Amplifier Corp. of America, New York, N.Y.

WINTER 1955
File: Tape recorder (self-contained)
Type: Professional, portable, 7 1/2 ips
Size: 11" x 8" x 5"
Weight: 15 lbs.



Advertising Claims	Laboratory Tests
Frequency response: 50-7,500 cps	Better than advertised
Dynamic range: 45-50 db	Better than advertised
Battery operated amplifiers	Found as advertised
Spring wound motor	Found as advertised

Laboratory notes:

One of the finest truly portable tape recorders we have tested, producing broadcast quality.

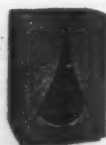
Signed as fairly tested in my company laboratory

Robert Oakes Jordan

SUPPLEMENTAL BUYER'S AID Down Beat Magazine

UNIT: Karlson Enclosure Kit
Manufacturer: Karlson Associates
Address: Brooklyn, New York

WINTER 1955
File: Enclosure
Type: Closed organ tube/slotted tone
Size: 25" x 17" x 14"
Weight: 36 lbs.



Advertising Claims	Laboratory Tests
Non-resonant 20-100 cps (using Stephens 206AL speaker)	Found as advertised (30-100 cps speaker limit)
No spurious vibrations 100-20,000 cps	Found as advertised (100-19,200 cps)

Laboratory Notes:

Two of these kits were assembled here in the lab, one by an amateur, the other by James Cunningham. Both units performed perfectly. A third ready-made unit was finished by another participant. These enclosures, in kits or factory-made, are a fine investment in good sound and are relatively easy to complete.

Signed as fairly tested in my company laboratory

Robert Oakes Jordan

SUPPLEMENTAL BUYER'S AID Down Beat Magazine

UNIT: Model 777
Manufacturer: Shure Brothers, Inc.
Address: Chicago, Illinois

WINTER 1955
File: Microphone
Type: Crystal, omnidirectional
Size: 4 1/2" x 1" dia.
Weight: 6 oz.



Advertising Claims

Advertising Claims	Laboratory Tests
Frequency response: 60-10,000 cps	Found as advertised
Sensitivity (GM) RMA - 1000 cps test: -162.0 db	Found as advertised
Power rating: -62 db	Found as advertised
High impedance (0 db = 1 volt/dyne/cm ²)	Found as advertised

Laboratory notes:
This unit is a very useful microphone because of its adaptability as desk, stand, hand, or lavalier unit hung about the neck.

Signed as fairly tested in my company laboratory

Robert Oakes Jordan

SUPPLEMENTAL BUYER'S AID Down Beat Magazine

UNIT: MLP
Manufacturer: United Transformer
Address: New York 13, N.Y.

WINTER 1955
File: Amplifier
Type: Power
Size: 5 1/2" x 8" x 17"
Weight: 24 lbs.



Advertising Claims	Laboratory Tests
Power output: 20 watts	Found as advertised
Intermodulation distortion: 1% at 20 watts	Found as advertised
Frequency response: ±1 db 20-20,000 cps	Better than advertised (10-40,000 cps)
Feedback: 36 db	Found as advertised (3 element added feedback)
Output impedance: 4,8,16	Found as advertised
Hum and noise level: 80 db below 20 watts	Found as advertised

Signed as fairly tested in my company laboratory

Robert Oakes Jordan

SUPPLEMENTAL BUYER'S AID Down Beat Magazine

UNIT: Model 84S
Manufacturer: Electro-Voice, Inc.
Address: Buchanan, Michigan

WINTER 1955
File: Phono cartridge
Type: Ceramic
Size: 1" x 1" x 1 3/4"
Weight:



Advertising Claims	Laboratory Tests
Frequency response: ±2.5 db 20-15,000 cps	Found as advertised
Voltage output: .5 volt into 3 megohm	Found as advertised
Compliance: 1.5 x 10 ⁻⁶ dynes/cm	Found as advertised

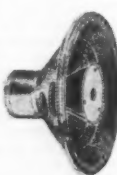
Signed as fairly tested in my company laboratory

Robert Oakes Jordan

SUPPLEMENTAL BUYER'S AID Down Beat Magazine

UNIT: Philips, Model 9750
Manufacturer: Philips (Netherlands)
Address: Duotone Company, Keyport, New Jersey

WINTER 1955
File: Loudspeaker
Type: Permanent magnet
Size: 8-inch
Weight:



Advertising Claims	Laboratory Tests
Frequency response: 40-13,500 cps	45-13,500 cps (down considerably at 40 cps)
Input power: 10 watts	Found as advertised
Voice coil impedance (1000 cps test): 4 ohms	Found as advertised
Cone diameter: 8 1/2 inches	Found as advertised

Signed as fairly tested in my company laboratory

Robert Oakes Jordan

SUPPLEMENTAL BUYER'S AID Down Beat Magazine

UNIT: Electro-Voice Model #636
Manufacturer: Electro-Voice Inc.
Address: Buchanan, Michigan



Advertising Claims

Advertising Claims	Laboratory Tests
Frequency Response: Substantially flat 60 cps to 15,000cps	Found as advertised
Sensitivity (GM) RMA 1000cps test: -118db	Found as advertised
Power Rating: -50db	Found as advertised
High Impedance (0db=1 volt/dyne/cm ²)	Found as advertised

Laboratory Notes:
This unit was used to record rivet threshold of pain, with good fidelity on the top of the iron structure of Building. Calculated and level p about 95 to 100db.
Rating: Good rugged under fine conditions.

Signed as fairly tested in my company laboratory

SUPPLEMENTAL BUYER'S AID Down Beat Magazine

UNIT: Solitaire
Manufacturer: Radio Craftsmen, Inc.
Address: Chicago, Illinois



Advertising Claims	Laboratory Tests
Power output: 20 watts	Found as advertised
Frequency response: ±1 db 10-20,000 cps at 20 watts	Found as advertised
Harmonic distortion: .5% at 15 watts	Found as advertised
Bass and treble: +15 db, -11db at 50 cps	Found as advertised
Hum level: 40 db on phono	Found as advertised

Signed as fairly tested in my company laboratory

SUPPLEMENTAL BUYER'S AID Down Beat Magazine

UNIT: Model PC-5, twin lever
Manufacturer: Shure Brothers, Inc.
Address: Chicago, Illinois



Advertising Claims	Laboratory Tests
Output level: .40 mV (1000 cps at 33 1/3 db)	Found as advertised
Frequency response: 50-12,000 cps	Found as advertised
Compliance: 1.40 x 10 ⁻⁶ cm/dyne	Found as advertised
Tracking force: 5 grams	Found as advertised

Signed as fairly tested in my company laboratory

SUPPLEMENTAL BUYER'S AID Down Beat Magazine

UNIT: Model T35
Manufacturer: Electro-Voice, Inc.
Address: Buchanan, Michigan



Advertising Claims	Laboratory Tests
Power input: approx 20 watts	Found as advertised
Frequency response: 500 cps to above hearing range	Found as advertised
Sound dispersion: 90°	Found as advertised
Driver applications: Electro-Voice network	Found as advertised

Signed as fairly tested in my company laboratory

SUPPLEMENTAL BUYER'S AID Down Beat Magazine

UNIT: Model CBA-83
Manufacturer: Thorens Company
Address: New Hyde Park, New York



Advertising Claims	Laboratory Tests
Wow and flutter: no claim	Found as advertised
Noise level: no claim	Found as advertised
Speed control: no claim	Found as advertised
Pickup arm: no claim	Found as advertised

Signed as fairly tested in my company laboratory

WINTER 1955
File: Microphone
Type: Dynamic, moving coil
Size: 1 3/32" dia. x 1 1/4"
Weight: 15 ounces

TEST DATA

Advertising Claims	Laboratory Tests
Found as advertised	Found as advertised
Found as advertised	Found as advertised
Found as advertised	Found as advertised

used to hear riveting sounds above the pain, with good fidelity in a heavy wind high the structure of the new Chicago Prudential building and level plus 122db. Recording level 100db. Rugged under fine quality

Signed as fairly tested in my company laboratory *Robert Oles Jordan*

SUPPLEMENTAL BUYER'S AID
Down Beat Magazine

WINTER 1955
File: Amplifier
Type: Power (pre-amp extra)
Size: 14 1/2" x 4" x 1 1/2"
Weight: 32 lbs.

UNIT: Horizon 20 (preamp Horizon 5)
Manufacturer: National
Address: Malden, Mass.

TEST DATA

Advertising Claims	Laboratory Tests
Frequency response: 21 db 10-60,000 cps	Found as advertised
Intermodulation distortion: less than 1% at 20 watts	Found as advertised
Harmonic distortion: less than .3% at 20 watts	Found as advertised
Power output: 20 watts	Found as advertised
Hum and noise level: Found as advertised	Found as advertised
Rumble filter: below 30 cps	Found as advertised

Signed as fairly tested in my company laboratory *Robert Oles Jordan*

SUPPLEMENTAL BUYER'S AID
Down Beat Magazine

WINTER 1955
File: Amplifier
Type: Power and pre-amp
Size: 14 1/2" x 4" x 1 1/2"
Weight: 27 lbs.

UNIT: Horizon 10
Manufacturer: National
Address: Malden, Mass.

TEST DATA

Advertising Claims	Laboratory Tests
Frequency response: 22 db 20-20,000 cps	Found as advertised
Intermodulation distortion: 2%	Found as advertised
Harmonic distortion: less than .5% at 10 watts	Found as advertised
Power output: 10 watts	Found as advertised
Hum and noise level: Found as advertised	Found as advertised

Signed as fairly tested in my company laboratory *Robert Oles Jordan*

WINTER 1955
File: Amplifier
Type: Power and pre-amp
Size: 4" x 1 1/4" x 1 1/4"
Weight: 22 lbs.

TEST DATA

Advertising Claims	Laboratory Tests
Power output: 20 watts	Found as advertised (17.32 watts)
Frequency response: 21 db 10-20,000 cps	Found as advertised
Intermodulation distortion: 5% at 10 watts	Found as advertised (1.25% at 17.1 watts)
Harmonic distortion: 5% at 10 watts	Found as advertised
Hum and noise level: 40 db on phone	Found as advertised

Signed as fairly tested in my company laboratory *Robert Oles Jordan*

SUPPLEMENTAL BUYER'S AID
Down Beat Magazine

WINTER 1955
File: Amplifier and speaker
Type: Portable, luggage style
Size: 13" x 16" x 8"
Weight: 25 pounds

UNIT: Model 620
Manufacturer: Ampex Corporation
Address: Redwood City, Cal.

TEST DATA

Advertising Claims	Laboratory Tests
Frequency response: 65-10,000 cps	Better than advertised
Harmonic distortion: Less than 1% at 10 watts	Better than advertised (.75% at 10.3 watts)
Power output: 10 watts	10.3 watts undistorted
Outputs: 12 ohms - output switch jack	Found as advertised
Inputs: 20,000 ohms pin jack	Found as advertised

Laboratory note: This unit employs a speaker similar to the Jim Lansing D208. The cone is rim loaded for resonant contortion with a rim of glass fiber, an unusual application. A good hi-fi unit for anyone.

Signed as fairly tested in my company laboratory *Robert Oles Jordan*

SUPPLEMENTAL BUYER'S AID
Down Beat Magazine

WINTER 1955
File: Amplifier
Type: Power and pre-amp
Size: 14" x 10" x 4"
Weight:

UNIT: WA-410
Manufacturer: Don McGowan, Inc.
Address: Chicago, Illinois

TEST DATA

Advertising Claims	Laboratory Tests
Power output: 14 watts	Found as advertised
Frequency response: 20-20,000 cps	Found as advertised
Intermodulation distortion: Less than 1% at 12 watts	Found as advertised
Harmonic distortion: Less than .5% at 12 watts	Found as advertised
Input facilities: 7 incl. ceramic jack	Found as advertised

This unit was purchased for a test using the Stephens 206AX and the Karlson enclosure.

Signed as fairly tested in my company laboratory *Robert Oles Jordan*

WINTER 1955
File: Pickup cartridge
Type: Ceramic - dual needle
Size: 1 3/4" x 9/32" x 5/8" high
Weight: 7.3 grams

TEST DATA

Advertising Claims	Laboratory Tests
Level: 40 volts	Found as advertised
Response: 33 1/2 cps	Found as advertised
Force: 1.40 x 10 ⁻⁶ cm/dyne	Found as advertised
Force: 54 grams	No test

Signed as fairly tested in my company laboratory *Robert Oles Jordan*

SUPPLEMENTAL BUYER'S AID
Down Beat Magazine

WINTER 1955
File: Wire recorder, single speed
Type: Pocket size, self-contained
Size: 4 1/2" x 6 1/2" x 1 1/2"
Weight: 2 lbs.

UNIT: Minifon Protone
Manufacturer: Geiss America Co.
Address: 6145 N. Western, Chicago, Illinois

TEST DATA

Advertising Claims	Laboratory Tests
Frequency response: voice range	200-4,000 cps
Wire speed: 11.8 ips	Speeds up slightly at end of wire supply
Output impedance: 500 ohms	Found as advertised
Wire supply: 1 hour to 2 1/2 hour spools	Found as advertised

This completely portable and silent record/playback machine is a most remarkable device. It can be worn in a shoulder holster and completely hidden from sight. A wrist watch microphone will do a good job of audio pickup. It is ideal for note-taking or interview work. The motor is battery driven.

Signed as fairly tested in my company laboratory *Robert Oles Jordan*

SUPPLEMENTAL BUYER'S AID
Down Beat Magazine

WINTER 1955
File: Tape recorder
Type: Home - 2 speed, 3 3/4" & 7 1/2" ips
Size: 10 1/2" x 12 3/4" x 15 3/4"
Weight: 31 lbs.

UNIT: Crestwood Model 303
Manufacturer: Daystrom Electric
Address: Poughkeepsie, New York

TEST DATA

Advertising Claims	Laboratory Tests
Frequency response: 50-10,000 cps	Found as advertised
Power output: 10 watts	Found as advertised
Wow and flutter: less than .3% at 7 1/2 ips	.34% at 7 1/2 ips
Speaker included in case	Found as advertised

Signed as fairly tested in my company laboratory *Robert Oles Jordan*

WINTER 1955
File: Loudspeaker, very high frequency
Type: Permanent magnet
Size: 4" x 1 1/2", overall depth 3 1/2"
Weight: 2 lbs.

TEST DATA

Advertising Claims	Laboratory Tests
Power: approx 20 watts	Found as advertised
Frequency response: 500 cps to 10,000 cps	Found as advertised
Impedance: 8 ohms	Found essentially as advertised
Location: 16 voice network	Essential application

Signed as fairly tested in my company laboratory *Robert Oles Jordan*

SUPPLEMENTAL BUYER'S AID
Down Beat Magazine

WINTER 1955
File: Loudspeaker, coaxial
Type: permanent magnet (with network)
Size: 15-inch
Weight:

UNIT: Model 206 AX
Manufacturer: Stephens Mfg Co.
Address: Culver City, California

TEST DATA

Advertising Claims	Laboratory Tests
Frequency response: 30-18,000 cps (complete unit)	Better than advertised
Magnet weight	7 1/2 lbs.
Cone resonance: 35 cps	Found as advertised
Crossover frequency: 1,200 cps	Found as advertised
Power: 20 watts	Better than advertised (in Karlson enclosure)

Laboratory note: This unit was purchased to test the Karlson enclosure. They make a good pair.

Signed as fairly tested in my company laboratory *Robert Oles Jordan*

SUPPLEMENTAL BUYER'S AID
Down Beat Magazine

WINTER 1955
File: Loudspeaker, coaxial
Type: Mid-range driver
Size: 20 1/2" x 10 1/2" x 20" deep overall
Weight: 17 lbs.

UNIT: Model 848RP
Manufacturer: Electro-Voice, Inc.
Address: Buchanan, Michigan

TEST DATA

Advertising Claims	Laboratory Tests
Power input: 25 watts at designed application	Found as advertised
Frequency response: 300-10,000 cps (with network)	Found as advertised
Crossover frequency: 1000 cps (internal)	Found as advertised
Voice coil impedance: 16 ohms	Found as advertised

Signed as fairly tested in my company laboratory *Robert Oles Jordan*

WINTER 1955
File: Record player, automatic arm
Type: 3-speed, direct drive
Size: 12" x 14" x 7"
Weight:

TEST DATA

Advertising Claims	Laboratory Tests
Flutter: 1.1% rms	Found as advertised
Level: 45 db below recording level	Found as advertised
Controls: adjustable	Found as advertised
Response: slightly off tangent	Found as advertised

Signed as fairly tested in my company laboratory *Robert Oles Jordan*

SUPPLEMENTAL BUYER'S AID
Down Beat Magazine

WINTER 1955
File: Booster, FM
Type: Vacuum tube
Size: 5 1/2" x 4" x 5 1/2"
Weight: 3 lbs.

UNIT: Model 3005
Manufacturer: Electro-Voice, Inc.
Address: Buchanan, Michigan

TEST DATA

Advertising Claims	Laboratory Tests
Signal gain (gain switch): 20 db	Found as advertised
FM spectrum: 88-108 MC	Better than advertised
Power consumption: 12 watts	Slightly less
Input impedance: 300 ohms	Found as advertised
Output impedance: 300 ohms	Found as advertised

Signed as fairly tested in my company laboratory *Robert Oles Jordan*

SUPPLEMENTAL BUYER'S AID
Down Beat Magazine

WINTER 1955
File: Earphones, high-fidelity
Type: Crystal
Size: 6 ohms
Weight: 6 oz.

UNIT: Model A-1 Crystal earphones
Manufacturer: Brush-Clevite, Inc.
Address: Cleveland, Ohio

TEST DATA

Advertising Claims	Laboratory Tests
Frequency response: 60-10,000 cps	Found as advertised (peak in low range)
Impedance: 80,000 ohms	Found as advertised

Laboratory note: These earphones were sent with the Magnemite 610-SD portable tape recorder. Exceptionally fine quality sound transmission.

Signed as fairly tested in my company laboratory *Robert Oles Jordan*

Jazz Reviews

DOWN
BEAT

All jazz records are reviewed by Nat Hentoff, except those initialed by Jack Tracy. Rating: ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

Count Basie

Extended Blues; Be My Guest; Oh, Lady Be Good; Blues for the Count and Oscar; I Want a Little Girl; Song of the Islands; Goin' to Chicago; Sent for You Yesterday and Here You Come Today; Bread; There's a Small Hotel; Tippin' on the QT; Blue-Blow Blues

Rating: ★★★★★

A relaxed, well varied collection of Basieana including several made some time ago. There are seven big band sides (two with vocals by Al Hibbler) including the brass-happy *Blue-Blow Blues*, Buck Clayton's easy riding *Tippin'*, and *Be My Guest*, on which Oscar Peterson is the pianist with the band while the Count conducts. (This and a couple other sides combining Oscar and Count were made in July, 1952 and the big band numbers are largely of that year also.) There are quintet, sextet, and nonet sides in some of which Oscar is on piano with Basie on organ. Among other men who wander in and out of the chamber proceedings are Freddie Greene, Gus Johnson, Ray Brown, Gene Ramey, Buddy Rich, Joe Newman, and Paul Quinichette (who contributes some pleasantly flowing observations).

Though there are some weak tenor moments on the big band sides (Eddie Davis?) and though there are only a few really climactic moments throughout, there is a constantly swinging force and ease that animates the whole collection. (Clef 12" LP MG C-633)

Ruby Braff

Struttin' with Some Barbecue; Mean to Me; Ellie; You're a Sweetheart; Blue and Sentimental; Blue Room; I Can't Get Started; This Can't Be Love

Rating: ★★★★★

The first LP under his own name by the 27-year-old trumpet player whose style is timeless because it's deeply and tastefully based on the best of jazz from Louis to Dizzy. He has a sound and phrasing powerfully his own, and he swings from inside. Rating would be higher but for the rather ordinary and occasionally pedestrian piano conception of Johnny Guarneri. Also on hand are bassist Walter Page and drummer Bobby Donaldson. The one original, *Ellie*, is by Braff. *Barbecue*, incidentally, is treated according to a changed recipe here. Ruby's next set would benefit from more challenging accompaniment. (Bethlehem LP BCP 1005)

Hank D'Amico

Hank's Holiday; Billy's Bubble; Tomorrow; Gone; Grasshopper; Bernie's Tune; Hank's Dilemma; The Nearness of You

Rating: ★★

D'Amico, a Red Norvo alumnus (who has also recorded with Mildred Bailey, Bob Crosby, and Cozy Cole, among others) has been much engaged with studio work in recent years, but plans to spend more time in jazz henceforth. This is his first LP under his own name, and he's tastefully backed by Milt Hinton, Charlie Smith (drums),

and Bill Triglia (piano). Of the seven originals, two are by Hank and there's one each by Triglia, Harold Baker, Carl Kress (misspelled on the label), Quincy Jones, and Bernie Miller. Best is Baker's *Tomorrow*, followed by Kress's *Gone* and Quincy Jones' *Grasshopper*.

D'Amico is a musician of skill and sensitive good taste. Yet he is never better than very good. He lacks the "extra something" that divides the very good from the brilliant (however erratic). But this is an enjoyable LP and worth auditioning. (Bethlehem LP BCP 1006)

Miles Davis

Airegin; Oleo; But Not for Me; Doxy

Rating: ★★

Recorded in June, 1954, this Miles date includes Sonny Rollins and the wailing Horace Silver-Percy Heath-Kenny Clarke rhythm section. Rollins to this ear is no particular asset to the session, hence the rating. In contrast to Miles, Sonny's tone is undistinguished and his conception almost never comes freshly alive. It's too bad Sonny's considerable personal force can't be concentrated into less cliché-like patterns. Everybody else is fine.

Also lowering the rating are the three originals (first two by Sonny and the last by Miles). The lines aren't exactly memorable, although *Airegin* has promise if developed. Good notes by Ira Gitler. Back of the envelope contains further Gitler notes for previously unannotated Davis LPs 161, 182 and 185. Notes err only in occasional hyperbole. Excellent recording by Rudy Van Gelder (listen to the way Kenny's brush touch has been captured). (Prestige PRLP 187)

Art Farmer

I've Never Been in Love Before; I Walk Alone; Gone with the Wind; Alone Together; Pre Amp; Autumn Nocturne

Rating: ★★

A November, 1954, date on which Art's quartet includes twin brother Addison on bass; Herbie Lovelle (a r&b band alumnus) on drums; and a young pianist with great potential, Wynton Kelly. Kelly played with Dinah Washington and Dizzy Gillespie before going into the service. A civilian again, he resumes what deserves to be a distinguished jazz career.

Farmer continues to impress with the swiftness of his imagination and occasionally with its freshness, but there's still an inhibiting, staccato incompleteness in his conception, especially on up tempo numbers. He has a lyric gift but he needs to relax and flow more. Rhythm section is good, though Addison Farmer could learn something about bowing from Charlie Mingus or Milt Hinton. Back of the LP contains notes for this session as well as for previously unannotated Farmer LPs 167, 177 and 181. Best side in this set is Art's beautifully conceived *Alone Together*. It shows what he can do when he's right. (Prestige PRLP 193)



ONE OF CHICAGO'S leading jazz disc jockeys is Mike Rapcheck, on Station WAAF. He was joined recently for a broadcast by Ralph Sharon, former British pianist who now makes his home in the States. That's Ralph's London *Autumn Leaves* album they're looking at.

Dizzy Gillespie

First Side: Manteca, Contrasts, Jungla, Rumba-Finale (a Suite); Second Side: Night in Tunisia; Con Alma; Caravan

Rating: ★★★★★

This most recent attempt to fuse Afro-Cuban music and jazz is titled *Afro*. First side is a four-part suite arranged by Chico O'Farrill. The opening *Manteca* was written by Dizzy and the late Chano Pozo, while the three succeeding sections were composed by Chico and Dizzy. There is a full band for the suite plus double rhythm sections (one for jazz and one for Afro) and the playing is expertly precise (full personnel on the envelope). But the suite suffers from O'Farrill's arranging, which is, as usual, heavy and lacking in imaginative distinction. But Dizzy blows so dazzlingly well and is backed by so stimulating a beat that the suite makes exciting listening anyway.

What really makes the rating, however, is the second side on which Dizzy is better served by his own unpretentious arrangements and a waiting background put down by a six-man Afro-Cuban rhythm section. There are solos on *Night and Day* and *Caravan* by the coolly proficient flutist, Gilberto Valdes. Dizzy soars alone in his own haunting *Con Alma*. Dizzy's work on the second side especially represents some of the most impressive trumpet work he or any one else has ever recorded. Recording fidelity on both sides is first-rate. LP is factory sealed. (Norgran 12" LP MG N-1003)

Ted Heath

Lush Slide; Birth of the Blues; Fascinating Rhythm; Our Walts; Theme from Moulin Rouge; Viva Verrell; Henry IX; Mood Indigo; Sheik of Araby; Holiday for Strings; How High the Moon

Rating: ★★

A second brightly recorded Ted Heath Palladium Swing Session

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(this was the 100th Heath Sunday concert and took place in February, 1954). This is a disciplined, highly professional band. As a dance group, it's excellent. For jazz, however, the Heath organization just doesn't make it. The arrangements are routine; the soloists are good but not much more (except for trombonist Don Lusher and bassist Johnny Hawksworth); and the choice of tunes is sometimes dubious for jazz purposes—at least as they're arranged here (e.g. *Holiday for Strings* and *Moulin Rouge*).

The whole Heath feel was accurately described in these pages recently by Marian McPartland as that of "a good band, sort of an old-school-tie Les Brown style." With Basie, Herman, and Ellington (on one of his good nights)

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around, that's not enough. But this is a musicianly package and can do you no harm. (London 12" LP LL 1000)

Norman Granz

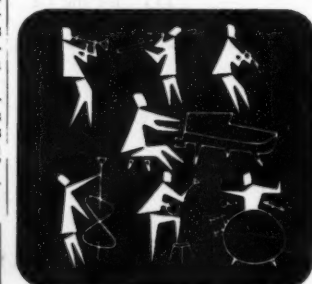
Jazz Concert #1

Norgran Blues; Lady Be Good; I Don't Stand a Ghost of a Chance with You; Indiana; What Is This Thing Called Love; April in Paris; Repetition; Easy to Love; I'll Remember April; Gai; Padovani; Yesterday; Hawk's Tune; Stuff; Carnegie Blues; Air Mail Special

Rating: ★★★★★

The first in a series of Jazz Concert albums that will be the Norgran equivalent of Clef's JATP series. This is an on-the-scene Carnegie Hall concert of several seasons back. First two numbers have Harry Edison, Flip Phillips, Bill Harris, and Lester Young, with a rhythm section of Hank Jones, Ray Brown, and Buddy Rich. Harris is at a particularly swinging peak. Pres and Sweets also come through well though Sweets is not averse to occasional exhibitionism. Same personnel on the two tunes on the second side except for the omission of Flip on *Ghost*. It is that tune, set off by a well expressed Hank Jones introduction, that is the meditative highpoint of the set. The third side begins with five numbers of a Charlie Parker-with- (Continued on Next Page)

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Jazz Reviews

(Jumped from Page 14)

strings-set. Bird is in full-bodied form and the strings are as anemically unswinging as ever, but the five numbers are worth hearing and rehearsing for Bird. Two swinging numbers follow (three are listed) with Oscar Peterson and Ray Brown. Side four starts with three uninhibitedly inventive Coleman Hawkins interpretations (backed by Hank Jones, Ray Brown and Buddy Rich). The set ends with Buddy featured in the inevitable drum exhibition which though too lengthy for the ear (you can't see a drummer on records—something recording executives forget) does at least swing. All in all, though there are some arid spaces, this is one of the more consistently worth preserving of the recorded jazz concerts available. (Norgam Boxed 2 12" LPs MG JC#1)

Thad Jones

Music; Sombre Intrusion; You Don't Know What Love Is; Bitty Ditty; Chazzanova; I'll Remember April

Rating: ★★★★★

The 31-year-old Thad Jones is the brother of pianist Hank Jones and has been playing second trumpet with Count Basie since May of 1954. This is his first LP for himself and his associates are Frank Wess and a first-rate rhythm section of Hank Jones, Charlie Mingus, and Kenny Clarke. Three of the originals are by Thad and the fourth, *Chazzanova*, is by Mingus. The notes by Bill Coss and Charlie Mingus (the latter via a quoted letter) are the strongest I've ever seen concerning a "new" name. This LP only partially justifies them, but even on the basis of this debut, I can dig why the two are so fervent in their acclaim.

Thad's tone, technique, and his maturely inventive imagination are consistently exciting and some-

times break into startlingly forceful phrases. Thad's writing shows promise, but the examples here are underdeveloped. Excellent solo work by Hank Jones and competent solo and ensemble contributions by Wess. Recording balance for Thad could be better. What holds down the rating is a feeling that Thad was holding back, as often happens on a man's first date, as he gains assurance, I expect he'll be responsible for some of the most extraordinary trumpet work of our time. (Debut DLP 12)

Lee Konitz

Lee in Paris; Ballad for Ruth; You'd Be So Nice to Come Home To; I'll Remember April; These Things; Josh B' Gosh

Rating: ★★★★★

A set recorded in Paris during the 1953 tour of Europe by the Kenton band of which Lee was then a member. With Lee (though not all are on each number) are Don Bagley, Stan Levey, pianist Henri Renaud, and guitarist Jimmy Gourley. Rating is for Lee's often brilliant line-building. His accompaniment is competent but not much more.

Debits are the Konitz tone, which is particularly acrid on these sides and my usual reservation about Konitz—insufficient directness of emotion. There are also a couple of bad tape cuts (at the end of *Ballad* and *Things*). The Konitz originals for the most part aren't much as starting lines but become absorbing as he elasticizes them. But man, what Milt Hinton or Ray Brown in the background could do for Lee in six months. (Royal Roost LP 416)

George Lewis

Big Butter and Egg Man; Bourbon Street Parade; Over the Waves; Who's Sorry Now; St. Philip Street Breakdown; Salty Dog; Corinne Corinna; Old Rugged Cross

Rating: ★★★★★

First four were recorded in New Orleans in 1951 for Circle but were never released. Personnel: Alvin Alcorn (trumpet); Bill Matthews (trombone); George Lewis (clarinet); Lester Santiago (piano); Lawrence Marrero (banjo); Alice "Slow Drag" Pavageau (bass); and Paul Barbarin (drums). Last four are Lewis quartet sides recorded in New Orleans for Riverside in September, 1953. George's smaller unit included Alton Purnell (piano); Marrero (banjo) and Pavageau (bass). Lewis is his usual lyrical, movingly honest self all the way. Alcorn solos warmly

on the band sides. The quartet sides include a throaty vocal from Dr. Edmond Souchon (who should sing more often) on *Silly Dog* and another by an unidentified band member on *Corinne*. Whole set is an energetic example of post-Storville jazz in the rich New Orleans tradition. Good notes by Orrin Keepnews. (Riverside RLP 2507)

Meade Lux Lewis-Louie Bellson

Spoonie Sam; Mama's Bounce; Shoo-Boo; Hangover Boogie; Yancey's Last Ride; Bush Street Boogie

Rating: ★★

Meade Lux Lewis in a lengthy display of boogie-woogie power, with Louie Bellson providing a close-fitting background. All six originals are by Lux, and the playing is in his characteristically hard-driving style. But the inherent limitations of the boogie-woogie form—harmonically, melodically, and rhythmically—are all too evident as the record goes on and on and on. But since Lewis is one of the leading living interpreters of the art, it's worthwhile having another record of his work. (Clef 12" LP MG C-632)

Ada Moore

The Man I Love; Something to Live For; You Came a Long Way from St. Louis; The Devil Is a Woman; The Lass from the Low Country; Strange Fascination; Summertime

Rating: ★★

Volume three of Debut's Jazz Workshop series. Ada Moore is a vocalist with recent success along the New York supper club road and now a role in *House of Flowers*. On her first LP, she's accompanied by John LaPorta, Tal Farlow, Oscar Pettiford, Osie Johnson, and Wally Cirillo. Alonzo Levister, better known as an evolving classical composer, contributed arrangements as did Charlie Mingus. *Live For* is a lovely Billy Strayhorn song; *Devil and Fascination* are originals by Ada. Instrumentally, there's excellent solo work by LaPorta, Pettiford and Farlow with Osie Johnson laying down a good beat. Ada displays unusual vocal potential but so far often fails to utilize her unique vocal texture with as much musicianship (and taste in phrasing) as it deserves.

Ada too frequently sounds more stylized from without than within. But she can become a great artist, and comes closest to indicating her communicative strength in *Lass* and *Summertime*. Also contributing to the middling rating is the bad mike balance which doesn't give the instruments as much presence as they could and should have. But Miss Moore should be



heard; hers is a fresh and intriguing sound. (Debut DLP 15)

Oscar Peterson, Vol. 2

Oh, Lady Be Good; Body and Soul

Rating: ★★★★★

This is the second in a series of extended Oscar Peterson improvisations made about three years ago with Ray Brown, Barney Kessel, and Alvin Stoller. (First set was Clef LP MG C-116 and the titles were *The Astaire Blues* and *Stompin' at the Savoy*.) Here again, there is one tune to each side. The dynamic up-tempo *Lady* goes for 12 minutes, and the reflectively slow *Body and Soul* (that picks up tempo after the first six minutes, and then quiets into its close) lasts nearly 12 minutes, also. Latter has an especially tasty introduction by Kessel and fine solo work by all three. Rating is based on the heat of the first side and the lyricism (with a buoyant middle section) of the second. But it's still true that when a tune is extended to this length, consistency of high quality conception begins to suffer—even if the soloists are this musicianly. (Clef 10" LP MG C-168)

Flip Phillips

Lemon Aid 21; I'll Never Be the Same; All of Me; I've Got the World on a String; Almost Like Being in Love; The Lady's in Love with You; Singing the Blues; Birth of the Blues

Rating: ★★

Flip is backed by Oscar Peterson, Herb Ellis, Ray Brown, and Buddy Rich. In this case, the supporting cast is superior to the star. Flip continues to swing, has a good enough tone, but his solo patterns consistently lack freshness and really probing imagination, though they can be pleasant listening especially at ballad and middle tempos. A good beat is wailed down by all. (Clef 12" LP MG C-637)

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Max Roach

Orientation; Sfax; Mableysation; Glow Worm

Rating: ★★

This is the septet with which Max worked in and around New York occasionally in 1951 and 1952. Personnel: Hank Mobley (tenor); Gigi Gryce (alto); Indress Sullivan (trumpet); Leon Comegys (trombone); Walter Davis II (piano); and Franklin Skeets (bass). Mobley wrote the first and third originals while Max thought up *Sfax*. The writing throughout is stolid and there is a general feeling of unreliability on all sides. Solo work by both horns could be much better. But Max's drumming is fine. Four stars for Max and two for everything else is how the rating came about, but at that, it's just barely three. (Debut EP 451)

Buddy Rich

Just Blues; Me and My Jaguar; Let's Fall in Love; Strike It Rich; Sportin' Life; Sweet's Opus No. 1

Rating: ★★

Buddy Rich is a great drummer, and he is accompanied by some equally major jazzmen here, but because not enough care was taken in the writing for the session and in some of the personnel selection, the dead places outweigh the live ones.

The personnel on the first three includes Benny Carter, George Auld, Bob Lawson, Harry Edison, Milt Bernhart, John Simmons, and Jimmy Rowles. On the first band, for example, Auld has a tasteless chorus; Bernhart, Carter, and Edison blow well; but the background riffs and final closeout are so cliché-heavy that the side is largely a waste. Second side is better, thanks to some fine Edison, but again there's bad Auld tenor. Third side has good Carter and Rich.

The long opener of the second side (on which Willie Smith appears among other changes) is again full of routine figures (turned in surprisingly by the usually imaginative Johnny Mandel). There is also a seemingly endless drum solo that will be of interest to drum students but few others. Edison is good on the simple *Sportin' Life* until the tired, ex-

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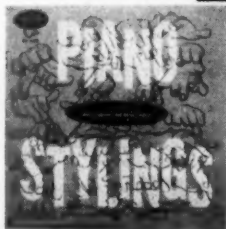
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Jazz Reviews

(Jumped from Page 15)

hibitionistic ending.

The final *Opus* is again uneventfully scored. Edison is for the most part good, but Smith again fails to contribute anything of value, and the LP comes to an end with a drearily predictable riff. The only reason this gets three is my respect for Rich's drumming. But I wish he took more care in preparing his record sessions. (Norgran LP MG N-26)

Charlie Shavers

Young Man with a Horn; When It's Sleepy Time Down South; After You've Gone; Echoes of Harlem; And the Angels Sing; Cribbribin; Salt Peanuts; Desert Daze; Dark Eyes; Moten Swing

Rating: ★★

Charlie Shavers in some of his best work on records so far. He's accompanied by Hank D'Amico, Benny Morton, Kenny Kersey, Aaron Bell, and Panama Francis. First side is a capsule history of jazz trumpet styles in which Charlie makes like the Sammy Davis Jr. of trumpeters and gives fairly accurate impressions of Louis, Roy, Cootie (the least accurate), Ziggy Elman (kasatske and all), Harry James, and Dizzy (also not too accurate). Of course, it's far from comprehensive, but if you don't take it as serious scholarship, it's fun. Narration is by Al Collins with script by Shavers.

Second side begins with Orson Welles Shavers quoting Longfellow. In these three numbers, arranged by himself, Charlie blows straight, and fortunately omits—in *Desert Daze* especially—the shallow clowning that has marred so much of his previous work on records and in person. He indicates he can be a musician of imagination and emotional power (he's always had the technique). Even the circus-tempting *Dark Eyes* largely makes it, but Charlie's conception can still be spotty as in his far too disorganized work on *Moten*. As always, he swings hard. In general, this LP promises a more mature Shavers to come on records. (Bethlehem LP BCP 1007)

Johnny Smith

Lover Man; Stranger in Paradise; Our Love is Here to Stay; 'S Wonderful; What's New; I'll Remember April; Sophisticated Lady; Easy to Love

Rating: ★★

Down Beat poll winner Smith in a pleasant collection during which he is well accompanied by Don Lamond, Arnold Fishkin, and Perry Lopez. Smith has fleet technique and a sound musical approach, but the key to his rating compared to Raney, Farlow, and Kessel is conception. Contrast these records with recent ones by the aforementioned three and you'll hear why. Smith is rarely challenging; his inventive ability is comfortably bland rather than brilliantly stimulating. Recording quality here is very good. (Royal Roost RLP 421)

Randy Weston

What Is This Thing Called Love; I Love You; Night and Day; I Got a Kick Out of You; In the Still of the Night; Get Out of Town; Just One of Those Things; I've Got You Under My Skin

Rating: ★★

This is the first modern jazz LP issued by Riverside, and in pianist Randy Weston, that vigorously traditionalist label has not only entered the modern field with tasteful acumen but has also, in a sense, "discovered" a relative newcomer with what should be a major jazz future. Weston, though influenced by many of the ranking modernists, has clearly been most marked by Thelonious Monk. (In fact, I think of no other jazz pian-

ist more directly in the Monk vein than Weston).

But Weston's work has more conceptual integration than Monk's sometime possessions. It's too early to tell whether Randy is capable of Monk's occasional flashes of influential musical insight, but this collection does indicate that Weston has a maturing stylistic flavor of his own and enough rarity of imaginative skill to make these eight Cole Porter bywords turn newly alive again. Randy, by the way, is a cousin of another promising pianist—Wynton Kelly.

The LP is also a good primer (as was wisely intended by Riverside) for jazz traditionalists who are beginning the not-so-arduous-as-it-looks journey toward an understanding of modern jazz. Here you know what the man is starting with and you can hear how—in modern improvisation terms—a familiar line and harmonic structure becomes changed and charged with more musical meaning and expressiveness than its composer probably ever envisioned. But now that's done, let's hear some Weston originals next time. Randy is accompanied on his debut by Sam Gill, an ex-Juilliard student, on bass. (Riverside RLP 2508)

Jazz Reissues

ANONYMOUS RAGTIME PIANISTS — ★★ *Ragtime Piano Roll* (Riverside RLP 1049). Volume three of Riverside's monument to ragtime "transcribed directly from the original player piano rolls to appear on records for the first time." The players on this set are frustratingly anonymous. The composers include Scott Joplin, James Scott, and Percy Wenrich, among others. The set is charmingly relaxing in a remote sort of way.

BIX BEIDERBECKE — ★★ *And the Wolverines* (Riverside RLP 1050). Volume 2 of Riverside's Bix series. The first four are 1924 Wolverine sides; the next two of the same year are with the Sioux City Six (with Miff Mole, Trumbauer, etc.) and the last two are 1925 sides under the name of Bix and his Rhythm Jugglers (with Tommy Dorsey, Don Murray, etc.). Bix takes his first recorded piano solo on *Oh Boy* with the Wolverines, and his horn is a clear delight all the way. Good notes by Keepnews. A must set for Bixites or, for that matter, anyone with a comprehensive jazz interest.

DIZZY GILLESPIE — ★★ *Dizdier and Dizdier* (Victor 12" LP LJM-1009). A valuable set of 1947-49 Dizzy big band sides including five never before released (one is a lovely Gerald Wilson-Count Basie ballad, unaccountably called *Dizdier and Dizdier*). Also on hand is the polyrocking *Cubana Be* and *Cubana Bop* (with the late Chano Pozo) and Ray Brown's work on *Two Bass Hit*. The band was rough (in session and often solo work) but it was ruggedly forging forward and Dizzy blew brilliantly. The notes are totally wrong, however, in ascribing all of "bop" to "one man's capricious ingenuity." There was a guy called Bird among many others who deserve to share in the credit. Recording quality, even by mid-40s standards, could be much better, but this is an important set to have. There is also a record, issued in France, a 1948 Paris concert by the Gillespie band that some enterprising American company would do well to reissue.

RED NICHOLS-MIFF MOLE — ★★ *New York Jazz of the Twenties* (Riverside RLP 1048). First four are early 1927 masters with Red, Miff, Jimmy Dorsey, Arthur Schutt, and Vic Berton. Second side goes back to 1923 and

FEATHER'S NEST

By Leonard Feather

New York—Glancing over the big story in *Life* a few weeks ago on the memorial jam session for Hot Lips Page, I fell to wondering whether this unique four-page spread,

in a magazine with a tremendous circulation, might ever have appeared if the name of the musician we mourned had happened to be, say, Norman Johnson or Paul Harris or even Oran Page.

"Last Rites for the Late Hot Lips," spelled out the headline, and surrounding it were the usual photographs in the usual poses:

The saxophone seen from below, the trombone with the slide taking up most the picture, the singer

the Original Memphis Five: Phil Napoleon, Miff Mole, Jimmy Lytell, Frank Signorelli, and Jack Roth. The music is rather stiff but there are still fervent devotees of this aspect of New York jazz, and others will want the LP to fill in an important historical gap in their collections. Outstanding notes by Keepnews, including the clearest one paragraph historical definition of what Dixieland is that I've yet read. He also helps clear up the matter of whether Red copied from Bix. Keepnews maintains convincingly that Red was more original than he's given credit for having been.

JACK TEAGARDEN-REX STEWART — ★★ *Big Jazz* (Atlantic 12" LP ALS 1209). It's wonderful having these 1940 HRS rockers back again. First side has Big T, Rex Stewart, Barney Bigard, Ben Webster, Billy Kyle, bassist Billy Taylor, Brick Fleagle, and Dave Tough. Second four have Rex, Lawrence Brown, Barney Billy Kyle, Brick, Wellman Braud, and Dave Tough. A lot of excitingly robust solo work all around and especially notable is the drumming of the late Dave Tough. . . . **WASHBOARD RHYTHM KINGS**, Volume 1 — ★★ *Washboard Jazz at its Wildest* ("X" LP LVA-3021).

Personnel on these 1951-2 dates is so far largely unknown, but as annotator Keepnews says in the good notes: "... whoever they were, they had hold of something special; they had a wonderfully happy and uninhibited time pounding it out; and it's some of the most completely enjoyable jazz anyone ever turned out." Fine, crackling trumpet, driving reedwork; and best of all, an exuberant beat with a number of joyful vocals (some scat) by, among others, Leo Watson. Fortunately there are more of these rare ones to come.

with the head thrown back. And the closeup of Charles Ellsworth Russell, captioned "Weepee Wee (he was grieving over Page's death; such a perfect time for a pun)—and the shot of a dancer flipping his frame, as if this were typical of what went on at the session.

A Little Too Late

It's probably about 20 years too late to say this, but it can't be said too many times—does the lay press have to continue, forever and ever, insisting that jazzmen be characters? If so, what will happen when, as may soon be the case, we run out of musicians with names like Hot Lips and Pee Wee?

In the early days of jazz, it was the fashionable thing for many of the orchestras to go by cute names—the Jazzmaniacs, the Washboard Wizards, Billy Hicks and his Sizzling Six, the Chocolate Dandies. That was when it was deemed necessary to sell the product by inducing the customer to believe that it was as hot as a Stutz Bearcat, jumpy as a pogo stick or bouncy as a yo-yo.

Those days, praise be, are departed, and with them have vanished most the peculiar nomenclatures assumed by (or sometimes foisted on) the musicians who came up in the '20s and '30s.

He Liked Oran

Hot Lips Page—a true musician and a warm, likeable human being rather than the freak performer suggested by his name—preferred to be known as Oran Page but could never shed the nickname with which he entered jazz society.

But to the slick magazines and the socialites who take an occasional, well-meaning but condescending interest in jazz, a name like Hot Lips makes the same music twice as colorful.

The misinterpretation of many of the realities of jazz (notably the refusal to believe that many musicians like to live as normal persons) is not the only misdeed of which these misguided jazzophiles are guilty.

Several others could be found in the long *Time* story devoted to Dave Brubeck a couple of months ago. The Brubeck piece was well-written and factually documented but still managed to fall into a

couple of the traps that always ensnare those who are not accustomed to living in jazz.

Glossary Criticized

For one thing, there was the inevitable glossary of so-called jazz terms, which served mostly to overemphasize an unimportant aspect of jazz. More important, there was a curious bias of emphasis in the attempt to show how successful jazz in general has become in recent months. While completely fluffing off, or dismissing with a passing mention, such giants as Ellington, Kenton and Herman, the story used the Sauter-Finegan orchestra as an illustration of the current success of big-band jazz.

Sauter and Finegan, you may remember, are the two fellows who mentioned in their *Blindfold Test* that they are disinterested in jazz improvisation. I have the greatest respect for them as wonderful arrangers and leaders of a very clever orchestra, but I don't think what they are trying to put down is primarily jazz, and I don't think they think so themselves. "Progressive pop music" would be a better name for it.

Ah, heck, what's the use of grumbling. Page got a beautiful goody, and Brubeck was used as the focal point of a piece that wanted to show how big jazz is. I guess we all should be thankful for the good intentions involved, and hope that some day such pieces will be both correctly motivated and accurately documented. Or am I dreaming of Utopia again?

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Riding The Trams With Winding And Johnson

By Leonard Feather

In the past few months the jazz scene has been enriched by the happy and fruitful musical mating of two great modern trombonists, Jay Jay Johnson and Kai Winding.

An assortment of sides in which trombonists were featured was played for them. They were given no information whatever, either before or during the test, about the records played.

The Records

1. Phil Urso-Bob Brookmeyer. *Chiketa* (Savoy). Urso, tenor; Brookmeyer, trombone; Horace Silver, piano.

J: I'd say that was Getz, Brookmeyer and Horace Silver that I recognized. I'd give it maybe three; I've heard Getz and Brookmeyer play with more imagination. And Horace, even.

K: I'll give it three also. I didn't think it was Getz. Piano solo was very good. I thought the arrangement came off well. Three and a half bells.

2. Buddy Morrow. *Some of These Days* (Victor). Morrow, trombone.

K: I've never heard this before; I'd say it's Buddy Morrow, one of the finest around—knows his instrument backwards, inside out, upside down. As far as jazz, he isn't putting down as much creatively as a lot of others. For his performance, three stars; the band was very incidental, just fair.

J: The arrangement was *comme ci comme ça*. Band sounded like an assembly of Grade A legitimate musicians, but legitimate musicians

are not necessarily the best jazzmen. I would say this didn't come off. But Buddy Morrow ranks with the finest. Three stars for him.

3. Turk Murphy-Wally Rose. *Tom Cat Blues* (Columbia). Murphy, trombone; Bob Short, tuba.

(Laughter) . . . K: They're playing our song! How did you know that was our groove? Jay, I'll let you go first.

J: Ho ho! Well . . . seriously, I can't give a fair judgment on that. Let's say three stars for the tuba solo and no further comment!

K: It's pretty corny, but it makes you tap your feet, anyway. The recording sounds recent; possibly it's a burlesque or recreation of something. But for musical merit—I don't know much about ragtime, or whatever this is. I'd rather not rate it.

4. Benny Green. *I May Be Wrong* (Decca). Green, trombone; Billy Root, tenor.

K: Benny Green? . . . Benny plays very well, sort of a cute-type style. Tenor man sounded good—probably Billy Root. Record got a nice feel; didn't prove much. Tasty trombone. Three for him.

J: I agree in part. The arrangement said nothing; maybe everything's been said before with that number. I've heard Billy Root play better; he sounded mechanical. Benny's one of the fine jazz trombonists of this era; he'd have played better if the rhythm section had provided some inspiration. No climaxes, no rises and falls. Let's make it two and a half.



Kai Winding and J. J. Johnson

5. Ake Persson. *Jumping with Queen Anne* (Prestige). Persson, trombone, and Arnold Johansson, valve trombone; Rolf Blomquist, tenor. Recorded in Stockholm.

J: Pretty poorly recorded—somebody goofed on the balance. Trombonists I didn't recognize. Sounded like two guys, like a chase thing. Maybe three, but definitely there were two.

K: This is one of those California-roonies, I'm pretty sure. We heard part of this album when we were in Boston—three valve trombones, wasn't it?

J: What? This is out of that album, you think? I'm surprised to hear you say that, because if you mean the Bud Shank with Three Trombones, what we heard of that sounded fine. That *Little Girl Blue* came off pretty nice.

K: Anyhow, on this one, I got no message from the saxophone—this was a tenor, wasn't it? If this is the album I'm thinking of, Maynard Ferguson was one of the trombones. It's a nice idea, three trombones behind the tenor, but it wasn't utilized well. Two stars.

J: Two.

6. Louis Armstrong. *Ole Miss* (Columbia). Trummy Young, trombone. Barrett Deems, drums.

K: It's Louis and Trummy.

Trummy was one of the first trombonists I ever really dug. He came through in great style here. And I liked Cozy very much. For the idiom that it's in, this made it; it swung all the way. Four. No, I mean three.

J: It had a relaxed feeling. But Trummy seemed to be forcing. He used to play easily, effortlessly; he sounds unnecessarily loud here. Pops was in very good form, as always. Three and a half.

7. Bill Harris. *Opus 96* (Capitol). Arr. Neal Hefti (with trumpet, English horn, clarinet, oboe). Rec. Nov. 1949.

J: The instrumentation didn't come off at all. Sounded like one trombone and four or five high-pitched instruments. The same arrangement with a different instrumentation might have come off. I'd just say two and a half stars for Bill Harris only.

K: I've always liked Bill's style; he seems to have been elaborating on it in recent years, keeps expanding all the time. I'll go along with Jay in saying the arrangement didn't come off, but I'd give Bill three stars.

8. Stan Kenton. *Thisbe* (Capitol). Arr. Bill Russo.

K: Obviously a Stan Kenton

Production. Well executed. The material they had to work with was . . . well, one of those way out things, you have to be in a certain mood to listen to it. Jazz-wise it didn't prove anything. Like so many Kenton things I've heard in the past few years, there's no message as far as jazz is concerned. Three stars for the performance, I guess.

J: I go along with Kai, insofar as it was executed well. The Kenton trombone section, as always, came through with flying colors. The arrangement sounds as though it was intended for a display of tonal and harmonic fabrics. A few interesting progressions, but I don't see any link between that and modern jazz, or any kind of jazz. If I were a student at Juilliard or something, maybe some kind of message would have come through. I'd say two and a half.

9. Urbie Green. *Skyark* (Blue Note).

J: I couldn't pinpoint that trombonist. At times it sounded like Rosolino; a few Teagarden inflections here and there. At times it had the sureness of a Dorsey or a Morrow, though I know it's not. Solo, background, recording, all fair: two and a half.

K: I've heard it before. It's Urbie Green. We were on Woody's *Four Others* together. He's a wonderful jazzman and all-around trombone player, as evidenced by the studio work he's doing nowadays. He gets a warm sound and has flexibility all up and down the horn. Good conception. I would rate this higher than Jay; I'd say it's a very creative performance and I'd give it four stars.

10. Jack Teagarden. *Diane* (Commodore). Bud Freeman, tenor; Bobby Hackett, trumpet. Rec. April 1938.

K: Obviously Teagarden, who was the first to really get around on the trombone. Before he came along they didn't actually utilize technique on the horn, it was more or less a slide Dixieland-type thing. This is an old thing and he's done

(Turn to Page 21)

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Country & Western

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BEAT**

Are Pop Disc Jockeys Being Unfair To C/W Disc Artists?

By BEA TERRY

Hollywood—What goes with pop disc jockeys? They still can't bring themselves to play the original record of a country and western song gone pop. A couple of years ago a show out of Los Angeles played the country's best-selling pop records. The disc jockey once said, "This song is No. 1. We won't play the No. 1 record because we never play coun-

try music recordings." He substituted a poorly done pop cover disc. The record that he refused to play was Pee Wee King's *Slowpoke*.

There is one 50,000-watt radio station who's record librarian throws all c/w records into a box in the corner of the library; they are never cataloged nor filed. Although Saturday night programming is made up of some five hours of live c/w shows, no records of this category ever are played. The disc jockeys at said station do not listen to the c/w releases, much less play them. But if a c/w platter hits and it gets a pop cover, they'll play the cover.

Hank Thompson and band now have some fine instrumental records. In fact the juke operators are buying them like crazy. However, the pop platter spinners are not playing them. They don't even listen to those records. They have no idea of they're good, bad, or indifferent.

Guy Mitchell and Rusty Draper worked as "hillbillies" for many years. But they first made records in the pop field. Pop deejays who describe them as great (which they are) would not even know how Guy and Rusty sound had the two first recorded in the c/w field. These fellows could have hot c/w platters selling right now, and pop jockeys wouldn't be playing their records.

Little Jimmy Boyd doesn't know one pop song from another except the one that he's recorded. He has stacks of c/w records and knows the title of every country song and the name of every country artist. Basically he's a c/w artist and proud of it. But he was recorded pop, and disc jockeys play his records. Had he recorded some of the c/w songs which he loves, like *Ole Cold Tater* and *I'm Little, But I'm Loud*, would those deejays still play his records?

Betsy Ross Says . . .

By Betsy Ross
*Singing Star WLS
National Barn Dance*

Arky, the Arkansas Woodchopper who predicts that we're goin' to have a real cold winter. Well . . . it couldn't be any colder than the reception I got when I sang Dixie at a meetin' of the Daughters of Union Veterans.

But, gettin' back to Arky, I finally discovered the real reason why he left his home state. It seems he was walkin' in to Little Rock one day and overtook an old man hobblin' along with the aid of a cane. "Where you goin', old-timer?", asked Arky. "Goin' to heaven, young feller—been on my way for 18 years," the old man replied. "Well, goodbye," Arky said. "If you've been goin' toward heaven for 18 years and got no closer than Arkansas, I'll go some other way!" So now we have Arky in Chicago. Is this as close as you can get Arky?

They used to say that in the old days, there was a signpost on the road west. The sign read, "This way to Texas." All the ones who could read went to Texas, the rest went to Arkansas.

And those Texans really do things in a big way. Bob Atcher told me about a Texan whose front porch is 150 miles from his gate and he's thinkin' about movin' his house back so he won't be bothered by passin' automobiles and peddlers. And the people in Brownsville call the Dallas people Yankess—and the people in El Paso cuss those snobbish easterners from Texarkana. From what Bob says, the main business of Texans is tryin' to keep from makin' all the money in the world.

And speakin' of money, folks, remember . . . it's no sin to be poor, but it sure is unhandy.

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Town And Country Music

By Bea Terry


Rex Allen

Hollywood—Early '55 finds Rex Allen playing dates in Indianapolis, Cincinnati, LaFayette, La., San Antonio, and Nampa, Idaho. He played the Pee Wee King Show in Chicago Jan. 1; February 10-13 is the rodeo in Lafayette, and Feb. 15-27 he will be at the San Antonio Livestock Exposition . . . Ken Nelson of Capitol has teamed two of his most popular artists, Hank Thompson and Merle Travis, and recorded them together. Release date unknown, but the "sound" is excellent . . . Sandy and Alvadean Coker, Abbott recording artists, played dates for Buck Smith the Oregon promoter during December and early January.

Jim Reeves was scheduled to appear on *Toast of the Town*, the Ed Sullivan televiewer, along with the Hollywood celebrities of his USO unit, on Jan. 9 . . . Jack Tucker and the missus are expecting the stork . . . Bob Wills has once again taken over his Wills Point in Sacramento, which has been operated by his brother Billy Jack for several years. Both are now appearing there. Jack Lloyd, who formerly worked *Town Hall Party*, has joined Wills as vocalist . . . Phil Tuminello holding down the home office chores while partner Bobbie Bennett is in Las Vegas setting dates for clients of RPM Enterprises.

Fabor Robison is crossing the country again. This time to pro-

mote *Are You Mine*, which he recorded on both Abbott and Fabor labels . . . Little Marlene Willis, who has been a regular on *Sandy's Hayride*, local TV show, has been signed to a contract by Horace Heidt. Heidt's troupe opens in Texas in January . . . Buckie Tibbs has returned to Cliffie Stone's *Hometown Jamboree*, televised each Saturday over KTLA, after a six-month absence, during which time she became a mother. Buckie has been a regular member of Cliffie's cast for over four years . . . Joe Taylor and His Indiana Red Birds, who record for Emerald, are now heard regularly over WOWO in Fort Wayne, Ind. . . Skeets McDonald set to play Madison Square Garden in Phoenix.

Jim Edward and Maxine Brown of *Louisiana Hayride* plan to be in Los Angeles in January . . . Cliffie Stone, who has discovered and developed talent to these many years, has a new protégé. She's 16-year-old Joan Regan, and has been added to Stone's *Hometown Jamboree* group . . . *Town Hall Party*, which has been televised for three hours every Saturday night locally and heard over KFI each Friday and Saturday night, now has its own 30 minute stint on NBC coast to coast each Saturday night.

Down Beat brings you all the news of all the music world. Read it regularly.

Top Tunes C & W

1. Webb Pierce—*More and More* (Decca)
2. Carl Smith—*Loose Talk* (Col)
3. Hank Snow—*I Don't Hurt Any more* (RCA)
4. Faron Young — *If You Ain't Lovin'* (Cap)
5. Foley-Wells—*One by One* (Decca)

MOST PROMISING

1. Cowboy Church Sunday School — *Open Up Your Heart* (Decca)
2. Hank Snow—*Let Me Go Lover* (RCA)
3. Hank Thompson — *New Green Light* (Cap)
4. Jim Reeves—*Penny Candy* (Abbott)
5. Red Foley — *Hearts of Stone* (Decca)

Disc jockeys reporting this issue: Ralph Bassett, KWDM, Des Moines; Pete Hunter, KRCT, Houston; Glen Stutzman, KYOU, Greeley, Colo.; Sammy Lillibridge, KFRO, Longview, Texas; Sonny Houston, WORC, Worcester, Mass.; Dal Stallard, KCMO, Kansas City, Mo.; Jim Wilson, WHOO, Orlando, Fla.; Randy Blake, WJJD, Chicago; Chuck Neer, WIAM, Williamston, N. C.; Johnny Rion, KMOX, St. Louis.



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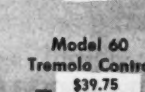
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Nashville Notes

By BILL MORGAN

Tennessee—Gov. Frank G. Clement has added to the many awards given to Faron Young since his discharge from the army. At a ceremony in the state capitol, Clement presented Young with a scroll honoring him as an outstanding citizen. Present at the ceremonies were Ken Nelson, of Capitol Records; Hubert Long, Young's manager, and Doyle and Teddy Wilburn, now part of the Faron Young Show.

Hank Snow appeared on Perry Como's television show Dec. 29 . . . Marty Robbins and family spent the holidays in his home town of Glendale, Ariz. Look for a new release by Marty, *That's All Right*, coupled with *Gossip*. Top side is a cover of the Elvis Presley tune. Marty and his son, Ronnie, 6, were guests recently on George Morgan's TV show. Morgan, by the way, did the *Grand Ole Opry* Prince Albert show Christmas.

New A&R Man

Louie Innis reportedly is taking over country and western a&r duties for King Records in March

. . . Prince Albert has renewed its contract to sponsor *Opry* for a year. Plans call for the cast of the show to be changed somewhat, with nothing definite set as yet . . . Porter Waggoner continues to climb via his waxing of *Company's Coming* . . . In a recent popularity poll of country music disc jockeys, Nelson King took the No. 1 spot, with Smiling Eddie Hill a close second.

International Harvester due to start cutting transcriptions again in January with Marty Robbins starring . . . George Morgan and executives of Radio-Ozark are negotiating with the Robin Hood Flour firm for the renewal of their transcribed series starring Morgan, the Whippoorwill, and Candy Kids . . . Tommy Jackson, one of the country's top fiddlers, has left Red Foley to rejoin the *Opry* staff

Deejay Tells C&W Problems

(Jumped from Page 1)
witting, or otherwise, appointees for spreading the panic.

. . . Hank Noble and Larry Dexter recently entertained marines at Camp Le Jeune . . . Jim Reeves left Dec. 19 with a cast of stars to entertain troops overseas.

Acuff In Alaska

Roy Acuff and the Smokey Mountain Boys are in Alaska putting on shows. Roy and his group were in Korea last year at this time . . . *Opry* stars put on a Christmas show for the inmates of the Tennessee State Penitentiary. The event was emceed by Eddie Hill . . . Jimmie Davis is due in Nashville soon to cut more transcriptions for Billups Oil Co. Davis has a new religious record out, *Taller Than Trees*, on which he is assisted by the Anita Kerr Singers.

Put an ear to Benny Martin's newest waxing of *Me and My Fiddle* backed with *The Law of My Heart*. Charlie and Ira, the Louvin brothers, are singing over station WVOK in Birmingham, Ala.

True, there had been an increase in sales in the rhythm and blues field. But the same things had happened before, only in other fields—for instance, in the country music field following the advent of *Tennessee Waltz*. When that happened, did the rhythm and blues people attempt to turn out a bevy of Hank Williamses? No. Why? Simply because they had better sense.

All the time country music enjoyed its greatest period of prosperity, those in the rhythm and blues field went right along in their own department, catering to their own audience, attempting to increase their own benefits by turning out a better product for persons who wanted rhythm and blues. A sound policy that paid off.

But when the recent rhythm and blues increase came, all too many in the country music business readily abandoned their own field in an attempt to jump on the other fellow's bandwagon. Suddenly we were deluged with records by country music artists that were not

McKusick Waxes For Jubilee Label

New York—Hal McKusick, veteran altoist who has worked with Claude Thornhill, Elliot Lawrence, and Chico O'Farrill, among other orchestras, has just recorded eight sides for Jubilee. Hal doubled on alto and clarinet with Phil Sunkel (trumpet), Billy Byers (trombone), Jimmy Campbell (drums), Gene DiNovi (piano), Clyde Lombardi (bass), and a diplomatically anonymous guitarist. Byers did the arranging.

Vocals are by Betty St. Claire who has worked with Dizzy Gillespie and Howard McGhee. She came out of semi-retirement to make her first records.

country music—gosh-awful, brazen attempts at something these artists can't do and never will be able to do.

Who's To Blame?

Maybe the artist is to blame. Maybe the publisher, the a&r man, the juke box operator, or the deejay who willingly plays such music. Placing the blame really doesn't matter.

The thing that does matter is that there is one person who can halt the whole thing—quick. That person is the country music disc jockey.

Isn't it time we started realizing that an r&b song isn't a country tune, even though it be recorded by a heretofore top-rated country singer and bears a major label?

We know country music. We know our audience. We know what our audience wants. If there is any doubt about the truth of these statements, it's time we gave up our turntables and mikes and got a job doing something we do know.

Why Be Swayed?

So why should we—knowing these things—be swayed by the turncoats of an otherwise honest business? Let such persons destroy themselves if they will. But why should we permit them to drag down our integrity?

The country music audience is no smaller than it ever was. In fact, it's probably a lot larger nowadays. That's something we don't know and won't know for sure until we give the people what they want—100 per cent, pure country music. Only then will they assert the extent of their existence and potentials of their buying power.

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PERSONALS: Jimmy Pratt (drums, with Jerry Gray, et al.) now designing clothes for Beverly Hills fashion emporium . . . Singers Kay Brown and Peggy Lee both hospitalized for major surgery. "Doing fine" report on both.

SAN FRANCISCO—Cab Calloway booked into the Sands ballroom in Oakland for a three day gig—Jan. 14-16. This marks a definite new policy at the spot. They experimented successfully with Mel Torme and Maggie Whiting in weekend bookings and now plan a series throughout the winter and spring . . . Dick Cook has a new d. j. show on KSFO in the ayeem hours . . . Terry Gibbs had a cold opening at the Black Hawk Christmas week. Temperature was 42 degrees and the club has no central heat! Gibbs, incidentally, will be the first jazz act to hit the New Royal Nevada hotel in Las Vegas. Gibbs and group open there Feb. 1.

Billy Eckstine subbed for Sammy Davis Jr. at the Italian Village in December . . . Harry James booked for one-nights at the end of January and will play the Bay Meadows Race Track club house, honest, Jan. 21 . . . The Mary Kaye Trio did the best business of any act in town in December at the Fairmont hotel. Off to a rather mild start, they got terrific critical reaction and ended up with a rousing three-week date.

Bob Melke and his Bearcats have taken over for the Bob Scobey band at the Tin Angel, but Scobey and Clancy Hayes keep their KPIX TV show . . . Turk Murphy negotiating for the purchase of a North Beach hotel as a permanent spot for his band . . . The Downbeat club may shift locations and the Black Hawk is up for sale . . . Matt Dennis, in town visiting relatives, revealed he's got an RCA LP upcoming called Dennis, Anyone?

—ralph j. gleason

LAS VEGAS—Aiding and abetting Lena Horne at the Sands hotel are Chico Hamilton on drums, George Duviols, bass, and Billy Strayhorn at the keyboard, while Lenny Hayton directs the Antonio Morelli house ork . . . In the lounge, the sounds of Teddy and Marty Napoleon alternate with the Barbara Carroll Trio . . . Sophie Tucker is at the El Rancho Vegas where former Jimmy McHugh lovesies, Eve Marley and Beverly Richards, vocalise nightly during the after hours shows, with Matty Malneck leading the house band . . . Polly Bergen who once used to sing with Carlton Hayes and the ork will headline the show at Hotel Thunderbird.

At the Last Frontier, the Latin rhythms of Xavier Cugat and Co. hold forth in a show featuring the comedy of Shecky Greene and the curvaceousness of Abbe Lane . . . Frances Faye is still waiting in the Gay 90 Bar, alternating on the stand with the Tommy Doyle trio . . . Downtown at the Hotel El Cortez, music is furnished by the Adrian Rollini trio . . . Nellie Lutcher has been booked into the show at the Silver Slipper, where George Redman leads the band.

Local musicians William Bellini and Bob Robertson are rounding up the necessary scores, and local 369ers to begin operations of a small symphony ork here . . . Sunday sessions at the Club Black Magic are featuring the sounds of Bill Hood, Jake Garehime, Phil Arabia, and Stan Sulzer . . . Writing originals and arrangements for the projected "Jazz from Vegas" series are Gil Barrios, Paul Lopez, Don Bagley, Bill Reddy, and Bobby Morris . . . Promoter Dick Zalud in town discussing possibilities for a small, intimate jazz bistro with name policy for Vegas . . . The newly formed Nevada Artists Bu-

reau reports heavy response on Down Beat article offering local gigs for out of town groups.

—henry lewy

NEW ORLEANS—Latest additions to Sunday afternoon jazz: jam sessions at the Safari Room, with Earl Williams modern crew as the nucleus . . . Sam Butera, who had the group there a few months ago, closed at the Monteleon hotel's Swan room the middle of December, and the day after Christmas packed his tenor off to the Sahara at Las Vegas to join another New Orleansian—Louis Prima . . . Romantic singing duo Dornine and Ellis followed Frances Bergen into the Swan room for a one-weeker; they in turn were followed by west coast favorites Jon and Sandra Steele for the holidays.

Roger King Mozian's three-week run at the Roosevelt's Blue room drew well, especially in view of the usual pre-holiday slump in night club patronage. Ralph Flanagan followed Mozian for two weeks that included Christmas and the inevitable Sugar Bowl influx of visitors to the Crescent City . . . The Brass Rail continues to pack 'em in by virtue of Paul Gayten's versatile combo, which switches easily from r&b to progressive when the balance of requests call for it.

—dick martin

DETROIT—The Max Roach-Clifford Brown group worked out at Crystal Show bar, followed by Arnett Cobb and his orchestra and a Dizzy New Year's Eve with Gillespie, who closed Jan. 9. Roy Hamilton in for one week beginning Jan. 11 and Wild Bill Davison stated to open Jan. 18 for two weeks . . . The Four Freshmen drew capacity crowds to Crest lounge and the spot is now filled by the Tattletales for a four-week stand ending Jan. 28.

Recent Rouge lounge attractions: Chet Baker with Al Haig, piano; Phil Urso, tenor; Bob Neal, drums; Carson Smith, bass; followed by Chris Connor, ably backed by the Australian Jazz Quartet. Bill Harris-Roy Eldridge-Ben Webster group blew in the new year. Current draw is the Ralph Sharon trio, to be followed by Oscar Peterson on Jan. 18. Disc jockey Phil Mackellar (CKLW, Windsor) continues to spark Sunday matinees. The matinee idea, now being used by a number of spots, was first tried at Rouge, with the suggestion coming from Charlie Ventura.

The Kenny Burrell combo continues to please patrons at Klein's Show bar, with brother Billy on bass, Hindell Butts, drums, and the excellent piano of Tommy Flanagan . . . Buddy Greco and Bill Darnell preceded the Eddie

South trio current at Alamo cocktail lounge . . . Cancellation of the Gaylards' appearance at the Falcon was due to a throat ailment suffered by Burt Donald, and a new date has been set tentatively for Feb. 11.

—asalea thorpe

CINCINNATI—Woody Herman's Herd played to a large gathering at the Topper club on Dec. 11; then to Dayton's Carroussel ballroom for a matinee . . . Club Ebony featured Tiny Bradshaw and James Moody on successive Sundays . . . Billy May ork with Sam Donahue was at Castle Farm on Christmas night, followed by Buddy Rodger on New Year's Eve.

The San Souci is still holding forth with the Pat Wilson quartet. Group consists of Pat Wilson on piano, Dave Klingman on clarinet, drummer Tom Albering, and bassist Gene Klingman (Dave's brother.) Jam session held there recently featured Bill Perkins, Jack Nimitz, Richie Kamuca, Dick Collins, Chuck Flores, and other members of the Herman Herd . . . Slide Hampton group is currently working at the Cotton club.

Cincinnati Johnny Alberding now holding down the baritone chair with Ralph Marterie . . . The Ohio State University Jazz Forum presented the Lee Konitz quartet in concert Dec. 10 at the Ohio Union in Columbus. The Jazz Forum, headed by Tom Patton, has Dave Brubeck penciled in for Feb. 16.

—dick schaefer

MONTREAL—CBM Bandstand returned to the air in December. It's heard every Saturday at 5.30 p.m. . . . The Chez Parée closed in December for six weeks for alterations . . . Chuck Peterson, Oscar's brother, playing trumpet at the Caverne Parisienne.

The Lew Smith trio, with Joan Eden and Carol Long, at Dagwood's . . . Al McGowan and Paul Capelli back at the Legion hall . . . The Seville theater reinstated vaudeville on Dec. 30 after a hiatus starting last spring. Same book and same pit leader, but the main personality cog, Archie Laurie (former manager), is not available, since he now works in Toronto.

—henry f. whiston

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PERSPECTIVES

By Ralph J. Gleason

San Francisco—It never has been my good fortune to hear Lennie Tristano in person nor have I ever had the opportunity of meeting him, yet he has my unqualified respect and admiration for one thing that he has done. Or rather, not done. Almost alone among the jazzmen of his time, Tristano has withstood the temptation to grab an easy buck and slap together a record date for an LP on some label. And he's had the chance, I'm sure.

Odd as it may seem, I suspect that Lennie is going to be all the better for this in the years to come. To begin with, the haste to make more and more LPs, while it has resulted in some fine things, also has glutted the market with a lot of genuine four-carat drek.

And a lot of the good stuff is going to get overlooked in the general hassle. Can you remember what came out early this year on the minor labels alone?

He'll Get Opportunity

When Tristano has something to say, he will find, I'm sure, that there will be the opportunity to say it, and I'm also sure that it will be listened to a lot more seriously than some of the nonsensical music that has been spewed forth recently.

If you like to think of jazz as an art, try to think of it as an art in relation to other arts. Where else are there so many practicing artists offering their work to the public in a bid for money and immortality?

Leonard Feather says he's going to have trouble picking 1,000 jazzmen for his encyclopedia. Are there so many good painters around today or so many good novelists that a similar project in that field would have similar trouble?

If we're going to make out a case for jazz being anything other than urban folk music today, if we seriously want to raise it to the level of art, it is going to be necessary to develop some standards on the part of the artists themselves as well as on the part of the listeners.

Not All Artists

Every idiot with a union card and the changes to two tunes in his head isn't an artist. And every new device that crops up under the guise of progress or modernity isn't art either. Mostly it's just the ribbon on the package. You've got to have something to say, first of all,

(Advertisement)



Dynamic Col Dunn, President of the Artists Guild of Chicago and a diatonic band devotee has been elected a fellow of the American Water Color Society. Real vision: Dr. V. J. Brevette, Elmhurst, Illinois seems to be giving the right refraction to many a Chicagoland musician . . . the genial Optometrist having served as 1st Sax in the "Halls of Montezuma" Orchestra of the Marine Corp in World War 2.

Rose colored vision: Lina Burton's "Operation Midnight" via WCFL (1000 on your dial) from his enchanting Windy City Steak House should be a must visit for all live talent.

True vision: Did you know that Phil Holdman of James A. Martin, Inc. received "The Outstanding Record Salesman of the Year" trophy from the Apex Amusement Co. of Chicago? New horizons: Steve Allen's presentation of Birdland's 5th Anniversary (12/16/54) TV stint was a gem . . . spotlighting George Shearing, Sarah Vaughn and the Incisive band of Count Basie via WNBQ-NBC (Channel 5 in Chi.)

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Caught In The Act

Kay Starr, The Jones Boys, Flamingo Hotel, Las Vegas

The potent pipes of Kay Starr, together with the fresh sounds of the Jones Boys, highlighted a good musical revue in the Flamingo Room.

The Jones Boys are a vocal quartet formed about eight months ago in Los Angeles for the express purpose of backing Kay here at the Flamingo. The boys opened the proceedings with *It Don't Mean a Thing If It Ain't Got That Swing* and never stopped swinging until after their final number. Utilizing the modern arrangements of tenor Bill Hood, who used to blow baritone sax with Dan Terry's ork, the group managed to apply modern jazz sounds to standard tunes and still keep the audience enthusiastic at all times. The boys perform with a natural, youthful appeal, and their movements on stage give evidence of a fine sense of showmanship.

Kay Starr has by now become a fixture at the Flamingo, returning twice yearly to new acclaim. Through her many years of acquiring a faithful public, she has reached the happy stage in her

career where she can sing what she wants to and does not have to cater too much to the wishes of the hit parade-conscious general public. Such relatively offbeat tunes as *Talk of the Town*, *100 Years from Today*, and the beautiful *If You Loved Me*, were accepted by the crowd with as much acclaim as Kay's renditions of her big Capitol record hits: *Comes Along a Love*, *Side By Side* and, adding a local touch, *The Wheel of Fortune*.

During this engagement Kay signed a five-year contract with the new management that will keep her at the Flamingo for two months out of every year at the phenomenal fee of \$20,000 a week. Assisting at the keyboard was Harold Mooney who, with the Jones Boys and the Teddy Phillips ork, gave Kay excellent backgrounds for all numbers.

Funnyman Alan King supplied the comic relief in fine fashion and a special mention should go to the Flamingo Starlets' performances of the Ron Fletcher dance productions.

—henry lewy

Nick Stuart, Broadwater Beach, Biloxi, Miss.

Movie actor, orchestra leader Nick Stuart organized an eight-man band composed of some of New Orleans' top musicians to

open the new dining room at the Broadwater Beach hotel in Biloxi, Miss.

Although the arrangements are designed for dancing, there are modern overtones that are refreshing to the ear without frustrating the feet. Predominant on that score are the trombone work of Jimmy Blount and the alto solos of Tony Mitchell. Tenor chores are handled by Bill Kelsey and Bob Hernandez—the latter being a former Carlos Molina sideman who doubles on flute to excellent advantage during Latin numbers.

Sonny James, an 18-year-old from neighboring Gulfport, had the customers agog with a trumpet style which belied his youth. If the personable Stuart holds this better mouse-trap together, folks

LATIN AMERICANA

By Oliver Berliner

Hollywood—The occasional but well-timed exclamations such as "ooh!" or "ugh!" characteristic of many of today's mambo records, especially the Americanized versions, all stem from one source where they had a purpose. But other bands have picked them up either to ridicule the mambo or because they mistakenly believe they are an essential part of it. Neither of these reasons justifies the practice.

The credit for originating this effect goes to Perez Prado; but little did he dream that his idea would be so mismanaged. When he wished to urge his men on to greater efforts in an important part of the song, Prado would exclaim, "Dilo!" (dee-low), which means "say it!"

Comparison, Man

This might be comparable to "go, man, go" in English. But the word was spoken so quickly and was so slurred, that most persons, including many Latinos, did not recognize it and thought that it was merely a meaningless, joyful ejaculation on Prado's part.

The result is that today, at every calculated pause in a mambo, somebody or some chorus belches. This apparently is supposed to make the rendition authentic.

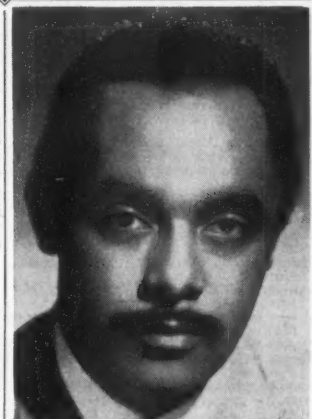
This mistake is most apparent when American bands attempt to play mambos. They seldom have been able to play a convincing conga, tango, samba, or rumba; but they seem to think that a well-placed explanation will make up for it on the most difficult and rhythmic mambo.

Valdez, Decca Sign

Cuban bandleader Bebo Valdez has signed with Decca Records. Scheduled for recording are *Dai-*

within a goodly radius (if not the whole world, as stated in the old wheeze) may well beat a path-way to his door.

—dick martin



Perez Prado

quiri and *Serenade En Batonge*... Julio Torres, who recently left the Jose Greco troupe, is appearing as the featured dancer with Xavier Cugat's orchestra, currently at the Statler hotel in Los Angeles... Tony Martinez and his quintet,

Lanza To Star In 'Serenade'

Hollywood—Contract that will bring Mario Lanza back to the screen for his first visual appearance since *Because You're Mine* (1952) was all but signed at deadline. The picture will be a screen version of the James M. Cain novel, *Serenade*, hanging fire at Warner Brothers for several years.

In the novel the hero was a concert baritone, not a tenor. But there will have to be more changes than that in the screen play, as principal story element hinged on a factor that has always been taboo in U. S. films—homosexuality.

currently at the Cafe Society in New York, have cut eight sides for RCA Victor there.

Luis Arcaraz debuts his 18-piece Mexican orchestra in their first north-of-the-border appearance at Los Angeles' Club Oasis, with tempos catered more to American tastes. Trumpeter Del Campel is featured along with pianist Virginia Silva. Manie Lopez and his quintet will alternate with Arcaraz Tuesday nights... Marge and Gower Champion recently put together selections from Columbia records that are very suitable for dancing. Among these are some popular Latin songs by the Noro Morales and Cugat bands.

New 'High, Mighty' Print Set; Studio Seeks Oscar Winner

Hollywood—Importance of Academy Awards from the exploitation standpoint is denoted by the fact that Warner Brothers at this deadline was rushing to get out a new print of *The High and the Mighty*. It contains a vocal version, with lyrics, of the Dimitri Tiomkin-Ned Washington song that originally occurred only as a whistled (sound-track by Muzzy Marcellino) theme in the picture.

As such, it was ineligible for nomination for the Academy's "best song" award. Rules are that the song must be presented as a vocal, with lyrics, in its entirety, to be-

come an Oscar entry. Plan was to insert a vocal version back of the main title and put the picture into a re-run for one or more days before Jan. 1 here. A singer had not been set.

Blindfold Test

(Jumped from Page 17)

better, but it's still worth three. Tenor had typical, thin Dixieland tenor sound. Trumpet got a nice sound, whoever he was.

J: Sounds to me like they decided at the session to get a nice, relaxed, unpretentious thing going, and I'd say it came off in that sense. Teagarden is always tremendous as a technician and as a stylist. I've heard him do better, I'd go along with Kai on that, and I'd say three stars.

Afterthoughts

J: There's one trombonist I'd like to mention—a guy who used to play with Harlan Leonard's band. His name was Fred Becket—he's dead now. You remember him? He was tremendous!

K: On that third record you played—the one I said I'd rather not rate. I think I should elaborate on that. I rate it zero.



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Albert, Abbey (Statler) Detroit, h
Back, Will (Hotel Utah) h
Bader, Don (Jerry Sheen's) Keansburg, N. J., nc, and (Union Casino) Union Beach, N. J., nc
Bair, Buddy (Van Cleve) Dayton, O., h
Bassie, Count (On Tour) WA
Borr, Mischa (Waldorf-Astoria) NYC, h
Botkin, Russ (Murray Garden) Chicago, b
Brown, Les (Palladium) L.A., h
Butler, Henry (On Tour—Southwest) GAC
Carter, Fez (Stardust) Bronx, N. Y., b
Carter, Joe (Armadillo) NYC, h
Chavakis, Leo (Palmer House) Chicago, b
Out 2/16, h
Clifford, Bill (Riverside) Reno, Nev., h
Coleman, Emil (Balmoral) Miami, Fla., h
Out 1/28, h
Cugat, Xavier (Red Frontier) Las Vegas, N. Y., h
Out 1/16; (Roosevelt) New Orleans, 1/20-2/7, h
Dale, Fred (On Tour) WA
Donahue, Al (New Santa Monica Pier) Santa Monica, Calif., Out March, 1955
Dorsey, Tommy (Statler) NYC, h
Edgari, Les (Palladium) Hollywood, 2/15-3/7, b
Ferguson, Danny (Robert Driscoll) Corpus Christi, Tex., h
Fink, Charlie (Palmer House) Chicago, b
Fitzpatrick, Eddie (Mapes) Reno, Nev., h
Flanagan, Ralph (On Tour—Southwest) GAC
Foster, Chuck (Aragon) Chicago, Out 2/18, b
Garber, Jan (Roosevelt) New Orleans, Out 1/19, h; (On Tour—Texas & Louisiana) GAC
Glasner, Don (Melody Mill) Chicago, b
Harris, Ken (Mayflower) Washington, D. C., Out 3/12, h
Hayman, Richard (On Tour) WA
Howard, Eddy (Lake Club) Springfield, Ill., Out 1/15, h
Hunt, Pee Wee (Sands) Las Vegas, In 1/26, h
James, Harry (Palladium) Hollywood, 1/25-2/15, b
Jaros, Joe (Brown's) Loch Shadrake, N. Y., h
Jerome, Henry (Edison) NYC, h
Jurgens, Dick (Statler) Washington, D. C., Out 1/22, h; (Statler) Buffalo, N. Y., 1/25-2/6, h; (Syracuse) Syracuse, N. Y., 2/15-19, h
Kisley, Steve (Statler) Buffalo, N. Y., Out 1/23, h
Laine, Buddy (On Tour—Midwest) Midwest Artist Corp.
Landis, Jules (Ambassador) NYC, h
Lewis, Ted (Saxony) Miami Beach, Fla., Out 1/31, h
Lombardo, Guy (Roosevelt) NYC, h
McGrane, Don (Radison) Minneapolis, Minn., h
McGuire, Wayne (Highland) Kennewick, Wash., nc
McIntyre, Hal (On Tour—East) GAC
McKinley, Ray (On Tour—East) GAC
Marterie, Ralph (On Tour—South) GAC
Martin, Freddy (Ambassador) Los Angeles, Out 3/22, h
Masters, Frankie (Conrad Hilton) Chicago, h
May Band, Billy; Sam Donahue, Dir. (On Tour—East & Midwest) GAC
Mooney, Art (On Tour—East) GAC
Morgan, Russ (On Tour) GAC
Morrow, Buddy (On Tour—Midwest) GAC
Moslan, Roger King (On Tour—South) GAC
Neighbors, Paul (Shamrock) Houston, Tex., Out 1/19, h
Pastor, Tony (On Tour—East) GAC
Pepper, Lee (On Tour—Texas) GAC
Perrault, Clair (Mayflower) Washington, D. C., h
Petti, Emil (De Soto) Savannah, Ga., h
Prima, Louis (Sahara) Las Vegas, Nev., Out 1/24, h
Reburn, Boyd (On Tour) WA
Ranch, Harry (New Melody) West Palm Beach, Fla., Out 2/10, h
Reed, Tommy (Muehlebach) Kansas City, Mo., h
Reichman, Joe (Rice) Houston, Tex., Out 2/9, h
Rey, Alvin (Aero-Marine Club) Seattle, Wash., 2/15-28, nc
Rudy, Ernie (On Tour—Texas) GAC
Sands, Carl (Statler) Hartford, Conn., h
Sauter-Finegan (On Tour) WA
Sheldon, Kenny (Jersey City Garden) Jersey City, N. J.
Sivak, Charlie (Syracuse) Syracuse, N. Y., 2/8-12, h
Straeter, Ted (Plaza) NYC, h
Sudy, Joseph (Texas) Fort Worth, Tex., Out 1/27, h
Thornhill, Claude (On Tour—East) GAC
Tucker, Tommy (On Tour) WA
Waples, Buddy (Jack Valentine's) Fort Lauderdale, Fla., nc
Watkins, Sammy (Statler) Cleveland, O., h
Weik, Lawrence (Aragon) Ocean Park, Calif., Out 1/5/57, h
Williams, Billy (Jung) New Orleans, La., h

Combos

Ariane Trio (Governor Clinton) NYC, h
Allen, Henry "Red" (Metropole) NYC
Aristocrats (New Nixon's) Pittsburgh, Pa. 1/24, r
Armstrong, Louis (Crescendo) Los Angeles, 1/7-23, nc
Bellette Quintet, Al (Ball-Kea) Pittsburgh, Out 1/13, nc
Benny's Trio (Beaver) Montreal, Canada, Out 4/17/55, nc
Blake Combo, Loren (McCurdy) Evansville, Ind., nc

Bonhomme (Loop) Cleveland, Out 1/23, cl; (Brass Rail) London, Ont., 1/24-16, nc
Braxton, Trio, Bob (Mardi-Gras Grill) Seattle, Wash., nc
Buckner, Milt (Tia Juana) Baltimore, 1/18-23, nc; (Peps) Philadelphia, 1/24-23, nc
Burgess, Trio, Dick (Antlers) Colorado Springs, Colo., h
Carroll, Barbara (Sands) Las Vegas, Out 1/18, h
Chambliss, Eddie (Showboat) Philadelphia, 1/17-22, nc
Charmaz (Apollo) NYC, 1/21-27, t
Dante Trio (Officers Club) Fort Bragg, N. C., pc
Davis, Bill (Savoy) Los Angeles, 1/21-23, b; (Tiffany) Los Angeles, 1/28-2/9, nc
Dorsett, Bill (Apollo) NYC, 1/21-27, t
Dominoes (Sahara) Las Vegas, h
Fields, Herbie (Preview) Chicago, Out 1/30, cl
Franklin Quartet, Marty (Airport) Brooklyn, N. Y., nc
Gaillard, Slim (Downbeat) San Francisco, 1/20-2/9, nc
Garner, Errol (Embers) NYC, Out 1/31, nc; (Blue Note) Philadelphia, 2/1-6, nc
Gillespie, Dizzy (Copa Casino) Buffalo, b
Gilmore Quartet, Styles (Top Hat) New London, Conn., nc
Gordon Combo, Stomp (Latin Quarter) Paris, France, Out 1/31, nc
Heywood, Eddy (Brass Rail) London, Ont., 1/10-23, nc
Hope, Lynn (El Rancho) Chester, Pa., 1/19-23 & 1/26-30, nc
Jackson, Bullmoose (Club Miami) Hamilton, Ont., 1/19-25, nc
Janis, Conrad (Childs Paramount) NYC, nc
Johnny & Joyce (Chamberlin) Ft. Monroe, Va., Out 1/20, h
Johnson, Buddy (Savoy) NYC, b
Jordan, Louis (On Tour—Midwest) GAC
Kearney, Kops (Top Hat) Franklin Square, L. I., N. Y.
Lee, Vicki (Majestic) Blythe, Calif., nc
Loco Quintet, Joe (Loop) Cleveland, Out 1/30, nc
McCure, Bill (Astor) NYC, h
McNelly, Big Jay (Terrace) E. St. Louis, Ill., Out 1/24, nc
McFarland, Marian (Hickory House) NYC, cl
Monte, Mark (Plaza) NYC, h
Morris, Joe (Apollo) NYC, 1/21-27, t
Orioles (Rivers) St. Louis, 1/20-22, nc
Parker Combo, Howard (Trade Winds) Denver, Colo., nc
Pavone, Tommy (Rock Garden) Williamsport, Conn., r
Perl Combo, Bill (Pump Club) Pensacola, Fla., nc
Prysock, Red (Crystal) Detroit, Out 1/17, cl
Question Marks (Marine Base) North Carolina, Out 1/14
Restum, Willie (Flame) St. Paul, Minn., nc
Rhythmettes (Zanzibar) Toronto, Canada, nc
Rice Trio, George (Silver Spur) Phoenix, Ariz., nc
Roach Quintet, Max (Colonial) Toronto, Out 1/15, nc
Rocco Trio (Kustic Lodge) North Brunswick, N. J., nc
Salt City Five (Coliseum) Detroit, 1/28-2/6; (Crest) Detroit, 2/8-20, cl
Shearing, George (Storyville) Boston, 1/18-23, nc
Simmons, Del (London Chophouse) Detroit, Mich., Out 6/26, nc
South, Eddy (Club Alamo) Detroit, 1/10-24, nc
Sorrell Trio, Frank (Piccadilly) NYC, h
Spence Twins (Apollo) NYC, 1/21-27, t
Tattle Tales (Crest) Detroit, Mich., cl
Trahan, Lil & Pres (Skylark) Pensacola, Fla., cl
Treniers (Ciro's) Miami Beach, Fla., nc
Turner, Joe (Celebrity) Providence, R. I., 1/19-23, nc
Vera, Joe (Muehlebach) Kansas City, Mo., h
Young, Lester (Peps) Philadelphia, Out 1/15, nc

Lucy Reed To NY

Chicago — Lucy Reed, former Charlie Ventura vocalist who has been living and working in Chicago for the last three years, opens at New York's Village Vanguard on Jan. 18 for four weeks. Lucy, along with the piano-bass team of Dick Marx and John Frigo, created a wide audience here in Monday and Tuesday appearances at the north side Lei Aloha.

THE HOT BOX

By George Hoefer

New York—David (Panama) Francis is an all-around good jazz drummer whose name is beginning to be seen in write-ups of jazz activities around the Main Stem. He currently is drumming regularly with Conrad Janis' Tailgaters at Childs Paramount restaurant on Times Square. Some of his extracurricular gigs include many record dates with studio groups.

He handled the difficult drum assignment on Charlie Shavers' recent Bethlehem LP on which Al (Jazzbo) Collins narrates and Charlie plays a history of jazz trumpet styles, including those of Louis Armstrong, Roy Eldridge, Dizzy Gillespie, Harry James, and one Charlie Shavers.

Due soon is an EP on MGM by Panama Francis and His Don Juans. For his own date he selected Gene Sedric, clarinet; Dick Wellstood, piano; Herb Flemming, trombone; Shad Collins, trumpet, and George Duviols, bass. As a gesture to the mambo craze they also used Willie Rodriguez on bongos.

The Dixie Don Juans and Willie cut four arrangements by Francis and Wellstood on *Fidgety Feet*, *Beale Street Blues*, *Dead End Blues* (an original by Panama), and *Panama*.

Francis was born in Miami and started playing drums while in high school. His inspiration in jazz came from the Armstrong Hot Five, Duke Ellington, and Cab Calloway recordings. Panama also shyly admits a taste for those top-seller Gene Austin discs that Victor put out. He dug Duke and Cab from the Cotton club on his crystal radio set and at 11 was whipped by his parents for listening to "terrible jazz music."

Miami saw the last of Panama for awhile when he cut out in 1938 with the Florida Collegians, featuring altoist Lemuel Davis, to

Detroit Musicians In New Music Society

Detroit—Interesting local activity centers around formation of group called New Music society, which seeks to view music as a whole and treat jazz as an art form. The nucleus of the idea came from jazzman Kenny Burrell, who feels that the urgent practical need to raise the level of the musician and his music must begin with the musician.

Jazz is being used as a starting point because it has been most neglected, but the promotion is being built to encompass the whole field of music. Open-mindedness is the order and one direction of experimentation will be that of relating jazz and drama. A big band is being formed and the present Monday night sessions feature small groups. Recent guests include Max Roach and Richie Powell, both of whom were enthusiastic participants.

play Tampa. This was in May, and by August Panama had hit New York City. He joined a Tab Smith group, which included the great Ellington clarinetist of today, Jimmy Hamilton, at the Rosebud in Brooklyn.

Plays With Hick Six

Francis played a stint at the Apollo with Billy Hicks and His Sizzling Six and then came his big break, at 19 years of age, when he joined Eldridge's band at the Savoy in 1939. His first record date was made with Roy on the old Oberstein Varsity label. The record was Roy's *High Society* and *Muskrat Ramble* on Varsity 8154.

There followed a long run with Lucky Millinder's orchestra from 1940 to 1946, when he formed his own band to play the Savoy for three months. When he broke up this group, he played with Willie Bryant at the Savoy.

In January, 1947, Panama became the regular drummer with Cab Calloway's orchestra, replacing J. C. Heard. He was with the band when Cab made the movie *Hi De Ho Man*. His run with Cab ended in 1952, and since then he has been jobbing in New York City.

Panama can be heard on many recordings by Eldridge, Millinder, and Calloway through the last decade. He was on the famous *Sweet Slumber* by Millinder on Decca. There were some sides under his own name on the Gotham label.

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DRUMMATICS

By Gene Krupa and Cozy Cole

One of the most important artifices percussionists use is the single stroke roll. It is impossible to set a date as to when it was first written up. Early manuals on military tactics describe it perfectly, but do not give it the title, single stroke roll.

It is the accepted way of rolling on timpani and mallet instruments and is also very effective on tomtoms. (The Daddy, Mammy, and dribble roll are used also on tomtoms) so we might conclude that the single stroke roll has been with us as long as we have had percussion.

Now, the smallest segment of single stroke roll sound would be a three stroke roll, single-stroke (two strokes would be a flam). When does this single-stroke three stroke roll appear in early drum literature, and how was it used?

The three stroke roll, single stroked, was not so named but appears in the early 1800's without a time signature with the caption, "Quick Like A Drag," over it. (Illustration A.)

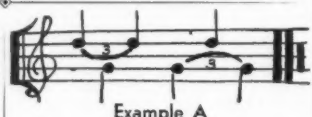
The modern drummers who have tried to interpret this notation or break down this old drum code are misled because they try to compare this notation with the modern quarter note triplet such as the dance drummer uses as a finish to an ad lib drum solo, as shown in Illustration B.

The small three in the old notation simply meant that the three notes grouped within the numeral were to be pinned closely together. (No relation to a triplet as we know it rhythmically today.)

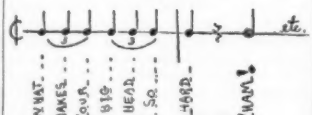
Thus, this old illustration is the first evidence of what we may play today in a given rhythm as a tap ruff. This tap ruff is not exclusively a gimmick used by drummers in the U. S. It shows up in many countries under a variety of names. Early English drummers used the onomatopoeic sounds for the tap ruff rhythm and said "Rub-a-dub," Verdi used it in the drum part of his *Ratapan*.

The tap ruff appears in many books as shown in Illustration C.

Old stuff you say? This tap ruff sticking does not necessarily have to be confined to principal notes. It may be used effectively on timpani as in Wagner's *Meistersinger of Nuremberg*, and does not have to be alternated hand to hand. It may be kept on the same side for the same sound RLR RLR. If you are interested in Wagner's *Meistersinger*, listen to Wally Cox's *Mr. Peepers* theme and you will find a similarity.



Example A



Example B



Example C



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Here's Complete Discography Of All Label 'X' Releases To Date

Here's a complete listing of all the records released by Label "X" in its first year of operation. Included are all singles, albums, and the Vault Originals jazz reissues. Some of the albums have not yet been released, but are scheduled for early appearances in record shops. LPs only are listed in the album sections, but all of them are available in Extended Play form, also.

Bill Darnel—That's the Way Love Goes/For You (X-0001)

Richard Malby—Deep Blue Sea/Patrol Polka (X-0002)

Smith Brothers—Melancholy Ma/It Was Worth It (X-0003)

Al Morgan—You Told Me To Go/Sweet Kentucky Sue (X-0004)

Dinah Kaye—Strike a Match/Fake-Hearted Lover (X-0005)

Frankie Avalon—Trumpet Sorrento/The Book (X-0006)

Spencer-Hagen—Angel Bells/Black Sapphire (X-0007)

Sal Frannella—Impossible Motion/Fantastic Impromptu (X-0008)

Smith Brothers—The Things I Love/Echo Bonita (X-0009)

Terry Fall—Don't Drop It/Truck Driving Man (X-0010)

Jim Hall—With I Had Trusted Jesus/Station G.O.D. (X-0011)

Al Waller—No Love Will Be Real/Heartbeats (X-0012)

Bill Darnel—Qu'Est Que C'Est?/I Would If I Could But I Can't (X-0013)

Ben Light—Back Home Again in Indiana/Careline in the Morning (X-0014)

Al Morgan—That Silver-Haired Duddy of Mine/My Mom (X-0015)

Richard Malby—Meadowlark/Black Pearl (X-0016)

Buddy Jayson—Hot Dog, She's Mine/Tell You What I'm Gonna Do (X-0017)

Geri Galian—Slaughter on Tenth Avenue/Tara Lara (X-0018)

Wildor Brothers—I Don't Know/Two Hearts (X-0019)

Woodside Sisters—Half as Lonesome/Stay a Little Longer (X-0020)

Hilversum Orchestra—Ondine/Mary Ann (X-0021)

Danny Mendelsohn Singers—Happy Birthday/Happy Anniversary (X-0022)

Mabelle Selger—Was Only Seventeen/Two of a Kind (X-0023)

Shorty Long—Was Standing in the Station/Make With Me Do Love (X-0024)

Paul Winchell—You're So Much a Part of Me/Anything You Can Do (X-0025)

Frankie Avalon—Trumpet Tarantella/Dormi Dormi (X-0026)

Stewart Rose—I Claimed/I Want You (X-0027)

Bonnie Owens—I Traded My Heart for His Gold/Take Me (X-0028)

Al Rogers—The Mirror 'Cross the Bar/Hydrogen Bomb (X-0029)

Ben Light—Georgia on My Mind/Deep in the Heart of Texas (X-0030)

Bill Darnel—You Can Betcha Life/Teardrop Avenue (X-0031)

Smith Brothers—Who's Gonna Be at the Door/If You Took Your Love from Me (X-0032)

Vince Carson—Du Cafonia/Mary Lou (X-0033)

Juliette—If I Can't Smoke You Out of My Heart/Say It Again (X-0034)

Roberta Lee—True Love and Tender Care/When the Organ Played at Twilight (X-0035)

Andy Williams—You Can't Buy Happiness/Why Should I Cry Over You (X-0036)

Red Norvo—All I Wanna Do/"X" Marks the Hits (X-0037)

Jim Hall—Seami-Mook-Lah/I'm Missin' My Heart (X-0038)

Shorty Long—Cry, Cry Darlin'/I-Yi (X-0039)

Norman Petty Trio—Mood Indigo/Patty's Little Polka (X-0040)

Richard Malby—St. Louis Blues Mambo/Beloved, Be True (X-0042)

Pearl Eddy—That's What a Heart Is For/Devil Lips (X-0043)

The Coachmen—Caring/Fame and Fortune (X-0044)

The Dalton Boys—Roll, Rattler, Roll/Just Like Me (X-0045)

Mabelle Selger—Unwanted/The Kindest Old Old Daddy (X-0046)

Bernie Kree-Smith Brothers—Lucky Joe/Wo Just Couldn't Say Goodbye (X-0047)

Shirley Jordan—Falling Tears/Is It Wrong (X-0048)

Woodside Sisters—Love Me/So Soon (X-0049)

Danny Mendelsohn—Tick Tock/Boogie Google (X-0050)

Helen Grayco—Oop-Shoop/Teach Me Tonight (X-0051)

Al Morgan—Bells of Memory/Tell Me Now (X-0052)

Wildor Brothers—Down in the Bottom of the Well/Moon of Manakora (X-0053)

Bill Darnel—Where Can You Be?/The Hook (X-0054)

Russ Carlyle—In a Little Spanish Town/It Was Nice Knowing You (X-0055)

Vince Carson—I'm Not Ashamed To Cry/Walk Down the Aisle (X-0056)

Juliette—Let Me Remember/Am I Wasting My Time on You? (X-0057)

Ben Light—Alexander's Ragtime Band/By the Sea, By the Sea (X-0058)

Eddy Manson—The "Rear Window" Theme/The Heather on the Hill (X-0059)

Roberta Lee—Too Late for Tears/Now I Lay Me Down To Weep (X-0060)

Stewart Rose—Teresa/Missing (X-0061)

The Dolphins—If I Had a Million Dollars/Any Old Night (X-0062)

Lefty Wright—Boogie Mambo #1/Kentucky Home Boogie (X-0063)

Al Rogers—I Ain't Spoken For/Workin' Man Blues (X-0064)

Bonnie Owens—Just a Love for Someone To Steal/No Tomorrow (X-0065)

The Three Chukles—Runaround/At Last You Understand (X-0066)

Terry Fall—The Fellers—We Wanna See Santa Do the Mambo/Too Fat To Be Santa Claus (X-0067)

Danny Mendelsohn Singers—For He's a Jolly Good Fellow/Auld Lang Syne (X-0068)

Richard Malby—Star Dust Mambo/Strictly Instrumental (X-0075)

Betty Clooney—Whisper/Si, Si, Senor (X-0076)

Frankie Lester—Tell It To Me Again/Wedding Bells (X-0077)

Terry Fall—Fellers—Get Aboard My Wagon/You Don't Give a Hang About Me (X-0078)

Geor Sister—Unloved and Unclaimed/Menu Love (X-0079)

Jan Strickland—Come To Me My Little Darlin'/Let's (X-0080)

Spencer-Hagen Orchestra—I Only Have Eyes for You (LXA-1000)

Geri Galian—Rhapsody in Rhythm (LXA-1001)

Geri Galian—Orchids in the Moonlight (LXA-1002)

George Handy—Handyland (LXA-1004)

Calvin Jackson—Calvin Jackson at the Plaza (LXA-1005)

Spencer Hagen—Recipes for Romance (LXA-1003)

Hansel and Gretel (Soundtrack) (LXA-1013)

Josef Benhancourt—Irving Berlin Waltzes (LPX-3010)

C. Sharpe-Minor—When Day Is Done (LPX-3011)

Roy Smack—South of the Border (LPX-3012)

Ben Light—Ben Light Salutes the States (LXA-3013)

Buz Case—Sleepy Serenades (LXA-3014)

Lighthouse Singers—Christmas Carols (LXA-3015)

Roy Smack—Christmas in Hawaii (LXA-3016)

Ben Light—Spotlight on Ben Light (LXA-3017)

C. Sharpe-Minor—Songs of Inspiration (LXA-3018)

Susan Reed—I Know My Love (LXA-3019)

Neel Heftl—Music of Rudolf Friml (LXA-3021)

Piek Temple—Folk Songs of the People (LXA-3022)

Tony Pastor—Tony Pastor's Best (LXA-3025)

Urbie Green—A Cool Yuletide (LXA-3026)

Page Cavanaugh—The Page Cavanaugh Trio (LXA-3027)

Lefty Wright—Boogie Woogie Piano (LXA-3028)

Ben Light—Once Over Lightly (LXA-3029)

Bill Darnel—Bill Darnel Sings (LXA-3033)

Red Norvo—Red's Rose Room (LXA-3034)

Matty Matlock—Sports Parade (LXA-3035)

Roy Ross Quintet—Twelve for One (LXA-3036)

Buddy Brennan—Piccadilly Dance Party (LXA-3038)

Danny Duncan—Ragtime Jamboree (LXA-3040)

Jimmy Yancey—Blues and Boogie (LX-3000)

Rex Stewart—Rex Stewart and His Orchestra (LX-3001)

Jimmy Lunceford—Chickasaw Syncopator (LX-3002)

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Albums

'Down Beat'

Part Two of Two Parts

A One-Year History Of Label 'X'

By HANNAH ALTBUSH

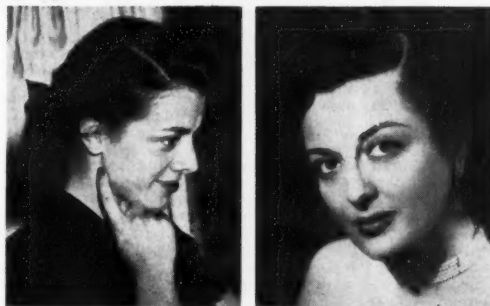
New York—The letter "X", which usually stands for the mysterious unknown or unnamed, has become a well-known name in the music business. "X" is now identified with such hit records as Richard Maltby's *St. Louis Blues Mambo* and *Mood Indigo* by the Norman Petty Trio, with the Vault Original jazz album series, and with many other favorite recordings.

Within a short year, Label "X", which is a component part of the RCA Victor record division, has become an important part of the recording industry.

"X" was conceived toward the end of 1953 by Manie Sacks, vice-president and general manager of RCA Victor, who felt a new label would be better able to handle the development of new artists than the large Victor operation. The new firm could also reissue a large part of the Victor catalog, add new distribution outlets, and occasionally enable RCA to record two versions of a future hit tune.

When Sacks first thought of forming Label "X", however, there was some doubt as to whether the new firm would exist at all. James C. Petrillo's American Federation of Musicians was threatening to strike against all the record companies, and it looked as though another record ban was in the offing. Negotiations between the record industry and the AFM were finally settled peacefully, however, and Sacks was able to proceed with his plans for Label "X".

Sacks' first move was to bring in the team of Joe Delaney and Jimmy Hilliard to head the new operation. Hilliard and Delaney had worked together in the past when they helped set up the Coral label for Decca Records. Hilliard became a&r director for "X", and Delaney, who, incidentally, had become a practicing lawyer with a growing clientele before joining "X", became general sales manager for the new operation.



Two of the girl singers Label "X" has high hopes for are Betty Clooney (left) and Roberta Lee.

Before launching the new enterprise, the executives spent considerable time deciding what the all-important trade mark of the new firm was to be. After considering half a dozen different names—Arc, Vic, and Emblem were some of the possibilities—there was still no unanimous decision. Meanwhile, trade paper reports of the new RCA Victor label referred to it simply as operation "X". As more and more trade stories appeared about the yet unnamed operation, the "X" title became a frequently seen and soon familiar emblem. Therefore, in deliberating on a permanent name, Hilliard and Delaney found themselves always returning to the "X" tag. They finally decided to stick to the "X" in the belief that once the label was successfully established, the "X" would necessarily lose its usual connotation in connection with the new enterprise.

In January, 1954, the new operation was given the go-ahead sign, and the operating policies were mapped out

(Turn to Page 4)

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"Wedding Bells"

b/w

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Personal Management . . . Bernie Woods

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History Of Label 'X'

(Jumped from Page 3)

for "X". It was decided that "X" would be a complete record operation functioning in all fields, using some RCA facilities, but was otherwise to be completely independent of RCA Victor. "X" would have its own distribution outlets, its own recording policy, etc. February 8, 1954 was to be the official release date for "X"'s first recordings.

Delaney and Hilliard found the going rough in the beginning. They were faced with problems that had not existed in 1948, when they established the Coral label. During the years since, a "second group" of record companies had emerged—firms such as Mercury, MGM, London, Essex, and Dot, as well as Coral—which constituted heavy competition for "X". It was, therefore, much more difficult to make a distributor aware of a new line.

When Joe, Jimmy, and Bill Darnel, one of the new label's first artists, went on the road for the first time for "X", covering distributors in 35 cities within 33 days, they immediately encountered a snag in Pittsburgh, where a sizeable distributor handled the Mercury line.

As both "X" and Mercury had a recording out of the song *Melancholy Me*, the distributor refused to handle the "X" line, so that he could concentrate on the Mercury label alone rather than take a chance on a yet unknown quality. Similarly, other distributors who handled a competitive line decided they couldn't live with both, and would rather stick to the label they had handled previously. The most successful "X" distribution points, therefore, were those distributors who didn't carry any of the "second group" record lines.

Darnel's *That's the Way Love Goes* and *For You*; Maltby's *Deep Blue Sea* and *Patrol Polka*; and the Smith Brothers' *Melancholy Me* and *It Was Worth It* were "X"'s first releases. *Deep Blue Sea* is the theme of a British movie which originally was to be released in March of 1954. Instead, the movie release date was changed to March, 1955, and "X" expects the sales of

the Maltby recording to grow considerably after the film is out.

In February, 1954, five more "X" records were released, and Joe Delaney hit the road again to help the distributors merchandise the recordings. In March, the first "X" Vault Originals albums appeared on the market. These albums, consisting entirely of jazz reissues and packaged and annotated by Orrin Keepnews and Bill Grauer of the *Record Changer*, were taken from the old Victor catalog, and have been selling consistently well.

Although considerable strides had been made by the new company by the summer, "X" was still without that all-important money record. During the next few months, however, this situation was remedied when the Norman Petty Trio made a recording of *Mood Indigo* which reached the popularity charts within a short time.

Shortly after *Mood Indigo*, the Maltby recording of *St. Louis Blues Mambo* was released, and outsold all other mambo instrumental discs to date with a sales figure of a quarter million copies. The Maltby disc constituted the first time, incidentally, that "X" went into active competition against RCA Victor. Victor had also issued a version of *St. Louis Blues Mambo* by Perez Prado, but the infant label was way ahead of the gigantic operation this time. Another "X" record which reached the best-seller category was the Chuckles recording of *Run Around*.

With these best-selling records, a large album catalog, and a roster of approximately 30 artists, "X" had now become a fully established record company.

The new label wound up 1954 without any losses despite the large initial expenses of launching the operation. Such new artists as Maltby, the Petty Trio, the Chuckles, Terry Fell and several others had become well-known recording stars on the "X" emblem. The label's catalog had grown to 250 LPs and approximately 600 EPs in addition to the many single popular recordings. Joe Delaney and Jimmy Hilliard, the veteran travelers who believe that a record business cannot be operated in a Manhattan office alone, had again proven their theories.

In 1955, "X" will acquire some more top artists. One

(Turn to Page 7)

PAGE CAVANAUGH

presents

The Page Cavanaugh Trio*

on their latest album for Label "X"

appropriately titled

"The Page Cavanaugh Trio"

(LXA-3027; EXA-52, 53)

*currently featured on the Margaret Whiting TV show "Holiday in Rhythm"

(see your local paper for time and channel)

PERSONAL MANAGEMENT:

Ray Cavanaugh
4333 Bekman
N. Hollywood, Calif.

BOOKING:

General Artists Corp.
9650 Santa Monica Blvd.
Beverly Hills, Calif.

Happy Birthday

... Norman Petty Trio



Our latest Label "X" hit . . .

"On The Alamo"

(X00071)

and

"Echo Polka"

(Should top "Mood Indigo")

MCA

The Problems Of Starting A New Label

By JIMMY HILLIARD

General Manager and a&r Head of Label "X"

When Manie Sacks called me in to discuss the possibilities of creating a new, competitively priced label for RCA, we were faced with many factors to be considered most seriously. Could we create a new product in a field of already established lines, and hope to get a share of the business on a profitable basis? Would it be possible to attain a chain of distribution for the product other than RCA-Victor channels? Was it possible to build a fresh, new artist roster capable of breaking through the impregnable acceptance value of "name" artists? What did I need in the way of personnel to get the project under way on an economical basis?

That we were able to see eye to eye on all of the salient points was most fortunate, as today, Label "X" stands on the threshold of a great future, and seems well worthy of carrying the "product of Radio Corporation of America" banner.

One year ago, we started out with three records representing our entire artist roster, Bill Darnel, The Smith Brothers, and Richard Maltby and his orchestra, and plunged into the feverishly competitive business of selling phonograph records. Finding material, at the time, was a major problem. The average publisher, all things being equal, prefer showing his wares with an eye toward being considered for "name" artists. This is usually the case, especially if the publisher feels that his song has hit potential, and the idea of having a choice morsel of song possibly go "down the sink" with lesser lights of the entertainment field isn't conducive to creating an over-abundance of enthusiasm.

That one of the songs on our first release, which was inveigled from a publisher as an "exclusive," showed up on three other labels simultaneously is ample proof that the publishers weren't over confident of Label "X" and its possibilities at the time.

However, in all fairness to a field of enterprise that is tremendously competitive, I have always found the publishers, as a whole, most cooperative.

In the general search for talent and tunes, let me point out that the new label never suffers from a dearth of material. Every booking office and personal manager has singers whom it would like to place with a label, no matter how large or small. The individual artists, not blessed with personal management, would like to get a record deal so that they can inevitably inherit booking offices and personal managers, and the constant weighing of new talent for recording possibilities can become a big problem.

The a&r man must keep his artist roster within due bounds, so that releases can be kept to a minimum, and maximum promotion and exploitation can be afforded each. The constant review of new material, and its companion piece, the interpretation involved, requires time and thought.

Trying to wed a piece of material to an artist in a

way pointed toward getting public acceptance is a matter which must be thought out carefully. Sometimes a current trend can become a fine medium for the basic idea behind a record. As an example, one evening I was discussing the current trend of mambo with Bill Darnel, and he made the very astute remark that no one, up to that time, had tried putting a mambo background to songs that everyone knew. He went on to enumerate titles of songs which could adapt themselves, one of which was *St. Louis Blues*. I was so struck with the potential of the latter that I called Richard Maltby in the following morning and gave him the assignment. The idea of arranging a swinging type of



Darnel

(Turn to Page 7)

Thanks to Label "X" and the
Disc Jockeys, Operators, and Distributors
who have been such wonderful help

Sincerely,
Richard Maltby



Ask for these Label "X" hits!

- | | |
|---|--------|
| • Stardust Mambo b/w Strictly Instrumental..... | X-0075 |
| • St. Louis Blues Mambo b/w Beloved, Be True..... | X-0042 |
| • Black Pearls b/w Meadowlark..... | X-0016 |
| • Deep Blue Sea b/w Patrol Polka..... | X-0002 |

"...An enterprising bandleader... in tune with the times..."

--Life Magazine

Delaney Shows Label 'X' Schedule

By JOSEPH P. DELANEY

General Sales Manager, Label "X"

Label "X" was given substance by Manie Sacks acting on behalf of RCA Victor and launched by Jimmy Hilliard and myself on Jan. 18, 1954, although the official first release date was February 8, 1954. During the next 33 days, 35 cities were visited and 31 distributors appointed. More than \$10,000 was used as "kick off" expense.

Six years before, Decca had introduced the Coral label and Jimmy and I had occupied similar slots in that setup. We strongly suspect that Manie Sacks' motive in reuniting us was a desire to avoid the initial mistakes made in establishing Coral, since it was we two who had done this "establishing" and had made these initial mistakes. For us this chore was like an encore, for "X" was to be to RCA Victor what Coral was and is to Decca.

Nothing Happened

Five single records were released on "X" by the end of February, none of which "happened," that is, hit the best-seller charts. Three more records were issued during March. These did not happen either.

The first 10 long-play albums in the "Vault Original" series of jazz classic reissues were scheduled for March 25. Because of a mishap, these were not shipped until late April. Special "rush" single releases were used to pick up the slack occasioned by the delay in album release. They did so to a limited extent. We were now "looking" for that big pop hit which would establish the label identity.

No Catalog

Our competitive position was made more difficult at that time by lack of catalog. The "Vault Original" albums became our catalog, helping us to weather the business turndown which normally occurs in May and June.

Comparison with Coral's first year is very apparent. Coral, too, started slowly, with the first success a coun-

try-western record which enjoyed popular acceptance. July saw the first appreciable response to an "X" record with *Don't Drop It* by Terry Fell selling well. This was a country-western release with pop appeal.

Came the Blues

The next Coral record to hit the charts was *Blues Stay Away From Me* by Owen Bradley. "X" followed with two blues, *St. Louis Blues Mambo* by Richard Maltby, and to stretch a point, *Mood Indigo* by the Norman Petty trio. Trade paper chart listings stimulated the entire "X" line, and the resultant efforts of the disc jockeys, dealers and operators of juke boxes made the new label and its new artists a factor in many areas. This, coupled with the previous acceptance of the "Vault Originals," moved us ahead of our "Coral timetable," which lead has been maintained.

During 1954, we released 80 single records, seven of which have hit the charts, a respectable average; 41 long-play albums and 82 extended-play 45 rpm sets were issued. Better than half of the LP albums and EPs were "Vault Originals."

Plans for 1955 call for approximately 120 single releases plus 150 LP albums and at least double that number of EP sets.

Build "Names"

Whereas we began our existence in 1954 with artists little known or not known, "X" begins 1955 with such established entities as Richard Maltby, the Norman Petty Trio, The Chuckles, The Wilder Brothers, and Terry Fell plus the possibility of many new additions including Gordon Jenkins.

The "Vault Original" series is now established. Our popular album catalog is enjoying widespread acceptance, and plans are approved for a high powered consumer-dealer advertising campaign in January and February. Present advertising plans include regular representation in the consumer, as well as trade, publications plus complete disc jockey, one-stop and reviewer

(Turn to Page 7)

Congratulations

*... Spencer-Hagen
Orchestra*

Have you heard ...

The beautiful theme from the motion picture.

"Vera Cruz"

(X-0072)

and

"I Met You Once Before"

Our latest album ...

"I Only Have Eyes for You"

(LXA-1000; EXA 11, 12, 13)



*Pearl
Eddy*

*"... a very pleasant double
celebration ... Label 'X' first
anniversary and my first year
of recording.
Your wonderful reception of
"Devil Lips" is the nicest present
we could get ..."*

DIRECTION ... WILLIAM MORRIS AGENCY

Delaney

(Jumped from Page 6)

coverage in addition to retailer and juke box operator point-of-sale items.

We are confident that the phonograph record industry will reach new peaks in the years to come. We shall compete for, and achieve, a goodly share of consumer patronage by adhering to the basic formula of producing and merchandising a superior product, an RCA Victor product, through strong and active outlets.

"X", an unknown quantity in 1954, will become a known quality to more and more music fans in 1955.

Hilliard

(Jumped from Page 3)

mambo appealed to him, and fortunately for us, the public as well.

Besides the constant search for records which can possibly move into the charmed circle of hits, we must give most serious thought to construction of a sensible catalog, and our album plans, at the moment, extend into 1956. Our ultimate goal, of course, is to present to the public a completely self-contained record company, and one that can take its place among the majors for a place in the sun.

I am firmly convinced that we will inevitably attain our goal.

History

(Jumped from Page 4)

of these, Gordon Jenkins, reportedly will soon be signed to a contract.

Thus the "X" label, a doubly unknown quantity a year ago, has become an important and well-known record company, and will continue to grow in size and importance as an integral and yet independent part of the RCA operation.



Grayco



Lester



Palmer



Williams

HERE ARE SOME of the talents that Label "X" has added to its roster in the last few months. Top row shows singers Helen Grayco (Mrs. Spike Jones) and Frankie Lester. Below are bandleader Jimmy Palmer and Steve Allen show singer, Andy Williams.

It's Been a Great First Year

... with the best yet to come!

Milt Saltstone

M-S Distributing Company

2009 S. Michigan

Chicago 16, Ill.

CA 1061 5-1181

Any Label 'X' Vault Album plus A Down Beat Subscription at bargain prices

One year & one album (retail price \$10).....\$ 8.00
Two years & two albums (retail price \$18).....\$15.00
Three years & three albums (retail price \$25).....\$21.00

Choose any vault album on page 2
fill out the coupon... and mail today!!

BOX "X"
DOWN BEAT, INC.
2001 Calumet Ave.
CHICAGO 16, ILL.

I am enclosing \$..... to cover the cost of a year/s subscription to DOWN BEAT and albums. I understand that if I am a subscriber the new subscription will start upon completion of my present one. The album/s which I wish to receive (is, are) checked above. A check, cash, money order is enclosed for payment.

Please send the album and the subscription to:

Name

Address

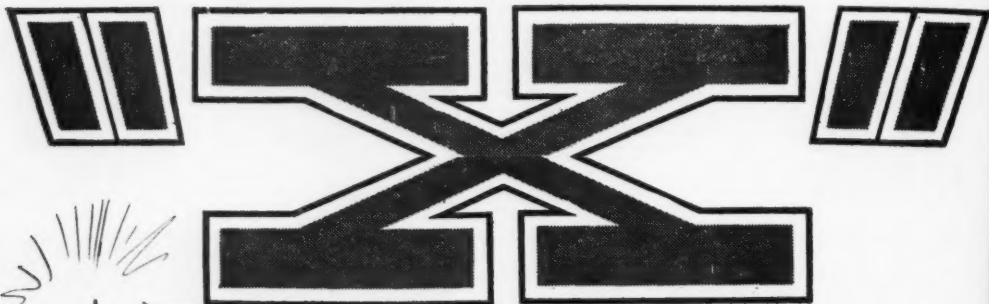
City..... Zone..... State.....

☐ New

☐ Renewal

I-26-55

IN 1954



WAS INTRODUCED

... and in turn introduced these great artists and these great records.

#1 Most Promising Orchestra of 1954*

Richard Maltby

"STAR DUST MAMBO" — "STRICTLY INSTRUMENTAL"

x-0075 (4x-0075)

"ST. LOUIS BLUES MAMBO"

x-0042 (4x-0042)

#1 Most Promising Instrumental Group of 1954*

Norman Petty Trio

"ON THE ALAMO" — "ECHO POLKA"

x-0071 (4x-0071)

"MOOD INDIGO"

x-0040 (4x-0040)

#4 Most Promising New Vocal Group of 1954*

Three Chuckles

"RUNAROUND" — "AT LAST YOU UNDERSTAND"

x-0066 (4x-0066)

#6 Most Promising New Orchestra of 1954*

Russ Carlyle

"IN A LITTLE SPANISH TOWN"

x-0055 (4x-0055)

#3 Most Promising New Country Artist of 1954*

Terry Fell

"DON'T DROP IT" — "TRUCK DRIVIN' MAN"

x-0010 (4x-0010)

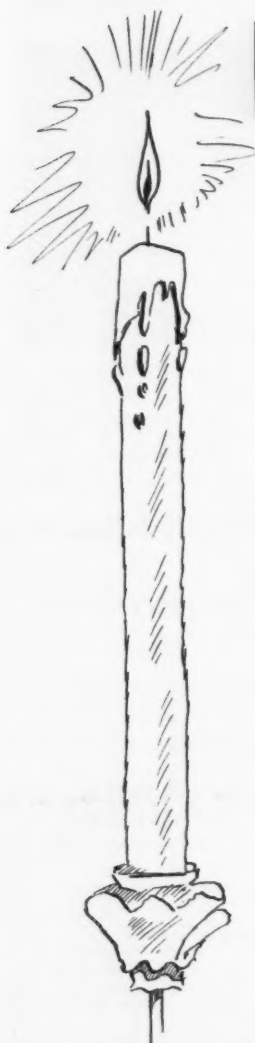
"GET ABOARD MY WAGON"

"YOU DON'T GIVE A HANG ABOUT ME"

x-0078 (4x-0078)

and many others that are listed on previous pages.

*Result of the Cash Box Music Operators 1954 Poll



"X"

a Product of Radio Corporation of America

RECORDS MARK THE HITS!

